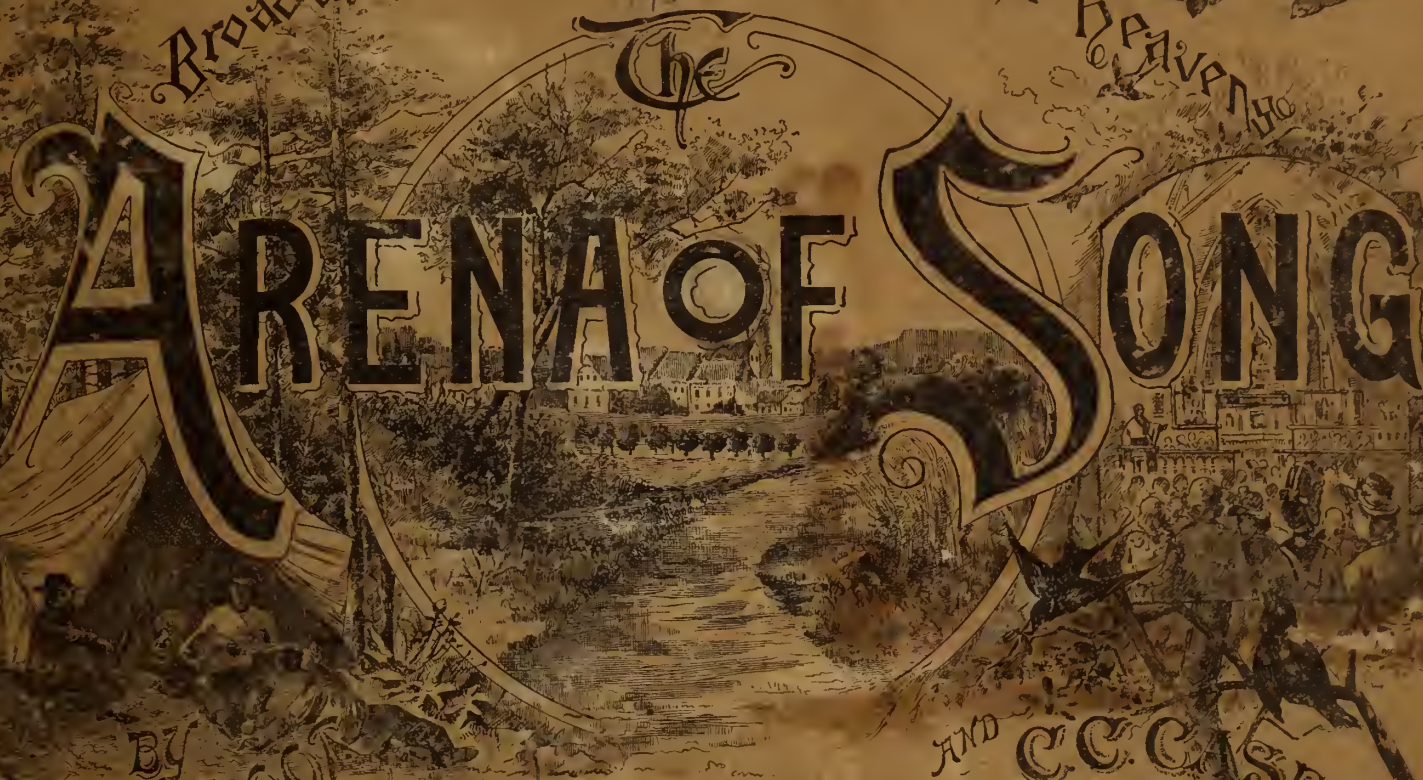


Broad as the Earth and high as the Heaven

# THE ARENA OF SONG



BY  
GEO. F. ROOT

AND  
C. C. CASE

CINCINNATI:

PUBLISHED BY THE JOHN CHURCH CO. 74 W. FOURTH ST.

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Normal.

Ill.

THE  
ARENA ♦ OF ♦ SONG

IN WHICH MAY BE FOUND

Practice Lessons and Music for Singing Classes,

*Exercises and Pieces for Institutes and Conventions,*

AND

Glees and Choruses for Concerts.

— BY —

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# TO THE TEACHER.

WITH beginners some preliminary work will have to be done before they can commence these lessons, viz:—The introduction of Quarter and Half Lengths and Notes, Beats and Double measure, Measure Sign, Bar, Double Bar and Close, the pitches C, D, E, F, G, A, B, C, and the lines and spaces that represent them, both the Treble Clef arrangement, and the Base Clef arrangement of the Staff.

This book recognizes the fact that the outer spaces of the staff, although not bounded by lines on their outer sides, are just as well defined and just as much used as those that have lines on both sides of them, consequently that with five long lines there are always six long spaces. These long permanent spaces are here named 1st, 2d, 3d, 4th, 5th, 6th, in order that the short occasional spaces above and below may be named as they really occur—that is, that the first short space that is added may be called the *first* and not the *second*.

Enough of key relationship should be taught to enable the class to feel the home effect of key-tone, and sing one, two, three, four, five, six, seven, eight, to the syllables, do, re, mi, fa, sol, la, ti do, starting at any pitch. Also one, three, five (do, mi, sol).

It is an interesting fact that every member of the tone-family (key) has its own peculiar character or mental effect. “Key-tone,” “one,” or “eight,” has firmness or repose. It is the home tone and the best pitch of all the key to end with. “Two” is a good connecting tone—has boldness but no repose. “Three” is more gentle or plaintive, with some repose; “four,” bold, without repose; “five,” bold, (dominant), with repose; “six,” plaintive, without repose; and “seven,” most restless of all—an excellent leading and connecting tone.

These different effects, more or less consciously in the minds of singers, are what really enable them to sing the different pitches of the key when they are called for, or when their signs are seen.

Syllables help to fix these characteristics in the mind. With “do,” we feel the key-tone effect; with “re,” that of the bold but restless “two;” with “mi,” the gentle “three;” and so on.

It is an excellent plan to have the class commence at once spending a little time at every lesson in acquiring the ability to sing any pitch of the key as called for by numeral names, or as indicated by the tonic sol fa hand signs. People sing the tones of a key more by feeling their mental effects or characteristics than by calculating their distances from each other.

The hand signs are :

Closed hand (fist) back up.....	do.
Open hand, back up, level.....	mi.
Same raised obliquely from wrist.....	re.
Same lowered obliquely (drooping).....	la.
Open hand, side up.....	sol.
First finger pointing obliquely downward.....	fa.
First finger pointing obliquely upward.....	ti.

Upper do, re, mi, etc., same as lower, only the hand held higher.

It is so difficult for beginners to “beat time” while they sing that it is a good plan to spend a few minutes at each lesson, just beating time without singing, *in all the different measures*. This can be done perfectly well before the measures are explained. The teacher says, “while I play, you beat and say “down,” “up,” “down,” etc. He



then plays and they beat and describe. After they get well going he can put into his playing, rests, syncopations, and anything else that will increase the difficulties of their keeping the time steady. Do the same with Triple, Quadruple and Sextuple measures from the first lesson (no need to mention the name of the measure, simply show what motions to make and what to say). Then when the measures are introduced for singing, the beating will come easier. Beating time should become automatic, so that the singer will not think about the motions while he makes them. Of course it is understood that "beating time" is to be laid aside when the rhythmic habit is formed, or when singing under a conductor, but it is valuable in the early stages of the work.

If learners are to read equally well in all the keys, they must begin early to practice in that way. To keep them in the key of C until all the measures, the different kinds of notes, the dynamic marks, the different intervals and the extended scale are explained and practised, is to make the key of C *forever to them the easiest key to sing in.*

It will be found that they can get used to the different ways of reading on the staff just as well without explaining the structure of

the keys, as with, and when the time for explanation comes, they will understand it all the better for what they have done. Meanwhile all the things just mentioned can be practiced as the work proceeds.

It is a good plan to practice with the regular signatures just as the class will always see them, for there then will be nothing to change or unlearn. There will simply be a deeper insight, as they go on, into what they did not at first fully understand.

That they can practice just as easily on the staff, properly prepared, as upon one with no clef or signature, needs no argument. The proper arrangement of the staff will not be the slightest hindrance to their work.

Every teacher has his own way of giving these elementary lessons, but the author hopes that the method set forth in "The Teachers' Club" will be found of some use, even to the experienced.

"The Teachers' Club" is a little manual of 62 pages, prepared especially for Teachers. A copy will go with every order for a half dozen or more of this book if called for.

#### WORDS IN MUSIC THAT ARE LIABLE TO BE MISPRONOUNCED.

*A*—As a word, this should not be pronounced like a in "fate," but like u in "us." Begin to say "us," but do not give the "s," and you will have the right sound of this indefinite article for such phrases as "a man," "a tone," "a singer." It is not *ai* man, *ai* tone, *ai* singer.

*Adagio*—*Ah-dah-gee-o.*

*All-gro*—*Al-lay-gro.*

*Amateur*—*Am-ah-ter.*

*Amen*—*Ah-men.*

*Battle*—Not *bat-tul.* Keep the point of the tongue against the roof of the mouth, just back of the front

teeth, during the entire pronunciation of the last syllable.

*Bellini*—*Bel-lee-nee.* Rossini, Donizetti, Verdi and all Italian names ending with "i," have the same sound in the last syllable,—exactly double "ee" as in thee.

*Called*—In reading or singing from the Bible, the termination "ed" may constitute a separate syllable in all such words as "call-ed," "reveal-ed," "belov-ed," "remov-ed," "establish-ed," etc.

*Cantabile*—*Can-tah-bee-lay.*

*Cantata*—*Can-tah-tah.*

*Cheerily*—(See Merrily.)

*Cradle*—Not *cra-dul.* (See Battle.)

*Crescendo*—*Cresh-en-do.*

*Da Capo*—*Dah cah-po.*

*Dal Segna*—*Dahl same-yo.*

*Dear*—Not *de-ur.* (See Hear.)

*Dolce*—*Dol-chay.*

*Direct*—Not *die-rect*, but as "i" in "differ." Same with divulge, digress, divers, hostile, fertile, etc.

*Either* may be pronounced *ey-thur*, if desired, in any but church music. (See Wind.)

*Encore*—*Onkore.*

*Fasten*—Not *fas-sen.* (See Listen.)

*Fine*—*Fee-nay.*

*Forzando*—*Fore-tsan-do.*

*Fugue*—One syllable, *g* hard.

*Grass-o*—*Grat-see-o-so*.

*Happily*—Not *hap-pu*, as in “thus.” (See Merrily.)

*Hasten*—Not *hace-sen*. (See Listen.)

*Hear*—Sustain the vowel like “ee,” not *he-u*.

*Jerusalem*—Not *Jee-ru-sa-lem*. Je as in “get.”

*Legato*—*Lay-gah-to*.

*Listen*—In common speech words of this kind are pronounced without the “t,” as *lis’n*, *of’n*, *sof’n*, etc.; and so they may be in singing, if they are uttered quickly as spoken words are; but if their syllables are prolonged, the “t” must be sounded. We can not sing *lis-se---n*, nor *of-fe---n*, nor *sof-fe---n*.

*Little*—Not *littul*. (See Battle.)

*Marcato*—*Mar-cah-to*.

*Merrily*—Not *mer-ru*, as in the word “rush,” but the “i” as in “it,” exactly as if the word was spelled *mer-ry-ly*.

Probably no vowel in the language is so frequently mispronounced in singing as this “i” in such words as the above; as “happily,” “busily,” “drowsily,” “angrily,” “haughtily,” “hastily,” “easily,” etc. The danger is that the vowel sound of “u” will be substituted as mentioned above. Speaking each of these words with a “y” will show the true pronunciation; as “happy-ly,” “busy-ly,” etc.

Exactly the same pronunciation of the “i” should be observed in the second syllables of such words as “supplication,” “application,” “inspiration,” and in hundreds of words like “oddity,” “felicity,” “simplicity,” “reality,” “locality,” “vocality,” “ability,” “vanity,” “quality,” “enmity,” “humanity,” “charity,” “verity,” “purity,” “deity,” “brevity,” “levity,” etc., where the last syllable but one has the sound of “i” in “it,” when properly pronounced.

*Mezzo*—*Met-so*.

*Moderto*—*Mod-ay-rah to*.

*My*—If to a short tone in secular music, may have the sound of “i” in “midst;” as “mi” heart, “mi” hand. (See Wind.)

*Neither* may be pronounced *ny-ther*, if desired, in any but church music. (See Wind.)

*Obligato*—*Ob-lee-gah-to*.

*People*—Not *peo-pul*. (See Battle.)

*Piano*—When a foreign word has come into familiar use, no effort should be made to give it a foreign pronunciation. “Piano,” being now a good English word, need not be pronounced *pee-ah-no*.

*Presence*—Not *pres-unts*.

*Pretty*—*Prit-ty*.

*Primo*—*Pree-mo*.

*Repertoire*—*Rep-er-twor*.

*Scherzo*—*Skaert-so*.

*Sempre*—*Sem-pray*.

*Sickle*—Not *sick-ul*. (See Battle.)

*Solfeggio*—*Sole-fedg-ee-o*.

*Sotto Voce*—(See Voce.)

*Staccato*—*Stah-cah-to*.

*Temple*—Not *tem-pul*. (See Battle.)

*The*—Nearly like “thee” when it precedes a word beginning with a vowel, and nearly like “thus” without the “s” when it precedes a word beginning with a consonant. The two pronunciations are seen in the following line: “The earth is the Lord’s.”

*Tiny*—“i” as in “pin.”

*Trio*—*Tree-o*.

*Viva voce*—*Vee-vah-vochay*.

*Voce*—*Vo-chay*.

*Wind*—May be pronounced *wynd* in poems of a romantic character. In church music any pronunciation that attracts attention as being strange, should be avoided.

## ON THE DISTINCT AND EFFECTIVE UTTERANCE OF WORDS OF SINGING.

Vowels are the emotional elements of words,—consonants the thought elements.

It is upon vowels that tones are prolonged, but the distinctness of words depends upon the proper utterance of their *consonants*.

There is, however, a difference in the nature of speaking and singing, which should, in this matter, be considered. It is this: In speaking, the voice goes quickly from one consonant to the next; there is little or no prolongation of the vowel sound; but in singing, the consonants are so separated by the prolongation of the vowels, and are so obscured (as it were) by the body of tone given to the vowels, that they (the consonants) must be uttered with double force in order to be equally distinct with the ordinary speaking of them. Not that the music must always be loud in order that the words may be distinct, for the tone upon the vowel may be pianissimo, while the consonants which surround it are given with great distinctness and force.

In fact, the appearance of earnestness and sincerity on the part of the singer depends almost entirely upon the attack he gives to the consonants; and this, independent of the kind of emotion he is expressing, or the power he is using. There is no power from pianissimo to fortissimo, and no emotion (quality), from the most sad or despairing to the most joyful, that is not intensified and rendered more earnest and sincere by a *forzando* utterance of the initial elements of the syllables or words used, and these are nearly always consonants.

This does not mean that the words are to be chopped or shortened (unless marked *staccato*). The great art in singing words is to be able to sustain their full value and yet give the consonants with so neat and power-

ful a touch that they shall be distinct, the words being at the same time smooth and legato.

It is noticeable that singers who do not understand this art, get distinctness in singing, as they do in speaking, by going quickly from consonant to consonant in a kind of staccato fashion.

It is well to practice each vowel element by itself to get it pure and exact, and drill on the consonant elements separately to get the muscles strong that articulate them.

There is no need of printing exercises here for this kind of practice, because it is far more successful and interesting if done by *imitation*—the teacher giving the example. See Normal Hand-Book, page 107,

"Imitation Practice and Special Vocal Training, No. 3," and then look at the same kind of work after every chapter in that part of the book.

This is a great power if the teacher will take the trouble to prepare himself to handle it. In connection with pronunciation is the favorite phrase of—

DON'T RUN YOUR WORDS TOGETHER.

This is a plausible but not a wise direction if it leads pupils to chop words.

In good speaking it often happens that words *must* be run together; one consonant must be the *end of one word and the beginning of the next at the same time*; for instance, "'Tis sweet to tell;" there is but one *t* sound for "sweet" and "to." Try and make two. Or, "This

sad day;" there is but one *s* sound for "this" and "sad," and one *d* sound for "sad" and "day." Or, "Rise up poor soul"—one sound of *p*. Separate these words, and the phrases will be awkward. Even when such a phrase as "the soldier's tear" is properly given, a person *could* hear the word "steer" if he tried; or in the phrase, "That lasts till night," he *could* hear "still night," but the ordinary listener would not think of such a thing, and the words should not be separated on that account. Of course, when gross errors take place, they should be corrected, but the effort should not be to disconnect words, unless they are to be sung staccato or must receive some peculiar emphasis.

## MUSICAL TERMS.

*A*—an Italian preposition, meaning to, in, by, at, etc.  
*Accelerando*—accelerating the time, gradually faster and faster.

*Adagio*—slow.

*Adagio—Assai*, or *Molto*—very slow.

*Ad Libitum*—at pleasure.

*Affettuoso*—tender and affecting.

*Agitato*—with agitation.

*Alla Capella*—in church style.

*Allegretto*—less quick than *Allegro*.

*Allegro*—quick. *Allegro Assai*—very quick.

*Allegro ma non Troppo*—quick, but not too quick.

*Amabile*—in a gentle and tender style.

*Amateur*—a lover but not a professor of music.

*Amoroso*, or *Con Amore*—affectionately, tenderly.

*Andante*—gentle, distinct, and rather slow, yet connected.

*Andantino*—somewhat quicker than *Andante*.

*Animato*, or *Con Animo*—with fervent animated expression.

*Animo*, or *Con Animo*—with spirit, courage, and boldness.

*Antiphone*—music sung in alternate parts.

*Ardito*—with ardor and spirit.

*Arioso*—in a light, airy, singing manner.

*Arpeggio*—(from "arpa," the Italian name for harp)—the tones of a chord successively instead of simultaneously.

*A Tempo*—in time.

*A Tempo Giusto*—in strict and exact time.

*Ben Marcato*—in a pointed and well-marked manner.

*Bis*—twice.

*Brillante*—brilliant, gay, shining, sparkling.

*Cadence*—closing strain.

*Caenza*—a fanciful, extemporaneous embellishment.

*Calando*—softer and slower.

*Cantabile*—graceful, singing style; a pleasing, flowing melody.

*Canto*—the treble part in a chorus.

*Chorister*—a member of a choir of singers.

*Col*, or *Con*—with. *Col Arco*—with the bow.

*Comodo*, or *Commodo*—in an easy and unrestrained manner.

*Con Affetto*—with expression.

*Con Dolcezza*—with delicacy.

*Con Dolore*, or *Con Duolo*—with mournful expression

*Con Energico*—with energy.

*Con Espressione*—with expression.

*Con Fuoco*—with ardor, fire.

*Con Grazia*—with grace and elegance.

*Con Impeto*—with force, energy.



*Con Justo*—with chaste exactness.  
*Con Moto*—with emotion.  
*Con Spirito*—with spirit, animation.  
*Coro*—chorus.  
*Da*—for, from, of. *Da Capo*—from the beginning.  
*Decani*—the priests, in contradistinction to the lay or ordinary choristers.  
*Declamando*—in the style of declamation.  
*Decrescendo*—diminishing, decreasing.  
*Devozione*—devotional.  
*Dilettante*—a lover of the arts in general, or a lover of music.  
*Di Molto*—much or very.  
*Divoto*—devotedly, devoutly.  
*Dolce*—soft, sweet, tender, delicate.  
*Dolcemente, Dolcezza, or Dolcissimo.* See *Dolce*.  
*Dolente, or Doloroso*—mournful.  
*Doloroso*—in a plaintive, mournful style.  
*E*—and. *Elegante*—elegance.  
*Energico, or Con Energia*—with energy.  
*Espressivo*—expressive.  
*Fine, Fin, or Finale*—the end.  
*Forzando, Forz, or Fz.*—sudden power or attack with sudden diminish.  
*Fugue*—a composition which repeats or sustains, in its several parts throughout, the subject with which it commences, and which is often led off by some of its parts.  
*Fugato*—in the fugue style. *Fughetto*—a short fugue.  
*Giusto*—in just and steady time.  
*Grazioso*—smoothly, gracefully.  
*Grave*—a slow and solemn movement.  
*Impressario*—the conductor of a concert.  
*Lacrimando, or Lacrimoso*—mournful, pathetic.  
*Lamentevole, Lamentando*—mournful.

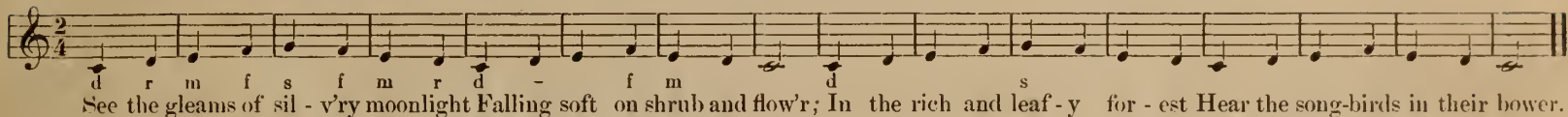
*Larghetto*—slow, but not so slow as *Largo*.  
*Larghissimo*—extremely slow.  
*Largo*—very slow.  
*Legato*—close, gliding, connected style.  
*Lentando*—gradually slower and softer.  
*Lento, or Lentamente*—slow.  
*Ma*—but. *Maestoso*—majestic, majestically.  
*Maestro di Capella*—chapel master, or conductor of church music.  
*Marcato*—strong and marked style.  
*Messa di Voce*—moderate swell.  
*Moderato, or Moderatamente*—moderately, in moderate time.  
*Molto*—much or very.  
*Molto Voce*—with a full voice.  
*Morendo*—gradually dying away.  
*Mordento*—a beat, or transient shake.  
*Mosso*—emotion.  
*Moto*—motion. *Andante Con Moto*—quicker than *Andante*.  
*Non*—not. *Non Troppo*—not too much.  
*Pastorale*—applied to graceful movements in sextuple time.  
*Perdendo, or Peraendosi*—same as *Lentando*.  
*Piu*—more. *Piu Mosso*—with more motion, faster.  
*Pizzicato*—snapping the violin string with the fingers.  
*Poco*—a little. *Poco Adagio*—a little slow.  
*Poco a Poco*—by degrees, gradually.  
*Portamento*—the manner of sustaining and conducting the voice from one sound to another.  
*Presto*—quick.  
*Prestissimo*—very quick.  
*Rallentando, or Allentando, or Slentando*—slower and softer by degrees.  
*Recitando*—a speaking manner of performance.

*Recitante*—in the style of recitative.  
*Recitative*—musical declamation.  
*Ritardando*—slackening the time.  
*Semplice*—chaste, simple.  
*Sempre*—throughout, always; as *Sempre Forte*, loud throughout.  
*Senza*—without; as *Senza Organo*, without the organ.  
*Siciliana*—a movement of light, graceful character.  
*Smorendo, Smorzando*—dying away.  
*Soave, Soavement*—sweet, sweetly. See *Dolce*.  
*Solfeggio*—a vocal exercise.  
*Solo*—for a single voice or instrument.  
*Sostenuto*—sustained.  
*Sotto*—under, below. *Sotto Voce*—with subdued voice.  
*Spiritoso, Con Spirito*—with spirit and animation.  
*Staccato*—short, detached, distinct.  
*Subito*—quick.  
*Tace, or Tacet*—silent, or be silent.  
*Tardo*—slow.  
*Tasto Solo*—without chords.  
*Tempo*—time. *Tempo a Piacere*—time at pleasure.  
*Tempo Giusto*—in exact time.  
*Ten. Tenuto*—hold on. See *Sostenuto*.  
*Tutti*—the whole, full chorus.  
*Un a; as Un Poco*—a little.  
*Va go on; as Va Crescendo*—continue to increase.  
*Verse*—same as *Solo*.  
*Vigoroso*—bold, energetic.  
*Vivace*—quick and cheerful.  
*Virtuoso*—a proficient in art.  
*Voce di Petto*—the chest voice.  
*Voce di Testa*—the head voice.  
*Voce Solo*—voice alone.  
*Volti Subito*—turn over quickly.



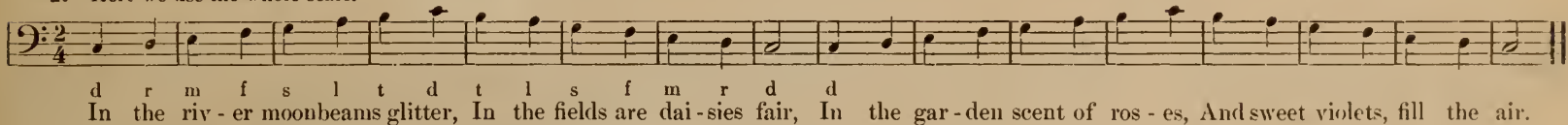
# PRACTICE LESSONS.

1. Tones in melodies are sometimes scale tones (do, re, mi, fa, sol, etc.), and sometimes chord tones (do, mi, sol, etc.) We begin with the former.



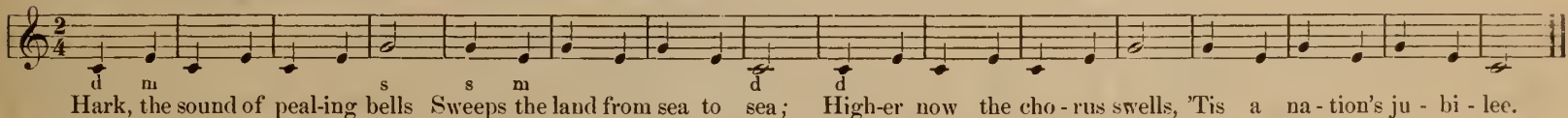
See the gleams of sil - v'ry moonlight Falling soft on shrub and flow'r; In the rich and leaf - y for - est Hear the song-birds in their bower.

2. Here we use the whole scale.



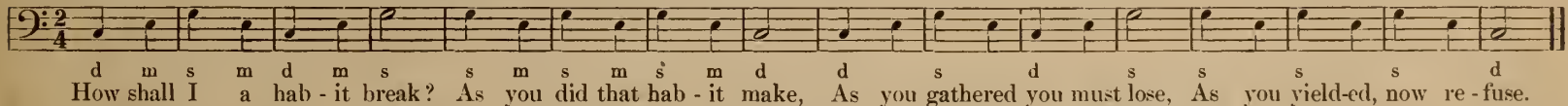
In the riv - er moonbeams glitter, In the fields are dai - sies fair, In the gar - den scent of ros - es, And sweet violets, fill the air.

3. In chord tones, when *do* is represented by a line, *mi* is represented by the next line (upward) and *sol* by the next.



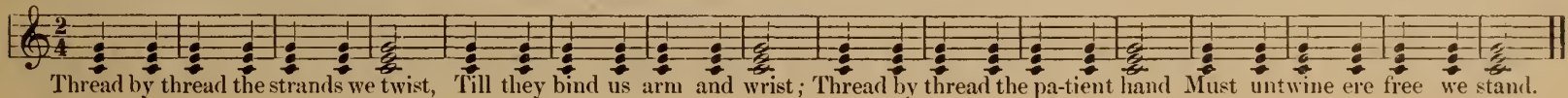
Hark, the sound of peal - ing bells Sweeps the land from sea to sea; High - er now the cho - rus swells, 'Tis a na - tion's ju - bi - lee.

4. In chord tones, when *do* is represented by a space, *mi* is represented by the next space (upward), and *sol* by the next. So "do, mi, sol" is from line to line, or from space to space, according to the starting point.



How shall I a hab - it break? As you did that hab - it make, As you gathered you must lose, As you yield - ed, now re - fuse.

5. The tones *do*, *mi*, *sol*, heard together, make a chord. Divide into three sections and see if each can hold the pitch it starts with throughout the lesson. Change until each section has sung each part. Syllables always first—then words. The exercise can be prolonged by having the sections change at each line. The words are continued from previous lesson.



Thread by thread the strands we twist, Till they bind us arm and wrist; Thread by thread the pa - tient hand Must untwine ere free we stand.

6. Adding the upper key-tone to the chord. When the tones of a chord are heard *one after another* they make what is called the *Arpeggio* of the chord. (From "Arpa"—a harp—meaning the way the harp gives a chord.) Two short phrases in scale form occur in this lesson.

Now as-cend-ing, Voie-es blending In ar-peg-gios clear and strong; Now descending To the end-ing Sing we all our joy-ful song.

7. Divide into four sections, or the experiment can first be tried of letting the singers decide for themselves which tone they will take. All unite on the *sol*. Syllables first.

Now as one with voices blending Give the true chord clear and strong, To our work with ar-dor bending Sing a-gain our gladsome song.

8. Scale and Arpeggio.

Upward stepwise we are go-ing, Then ar-peg-gio is the word, This the scale is smoothly flow-ing, This the harp form of the chord.

9. After singing the lesson through together, a few voices may start and after they have sung a measure or two other voices may begin, and then others, and others.

Think of all we have to do As we sing this les-son thro', Time and tune and notes and staff—And that is not all by half.

10. After all have sung each part with syllables divide the female voices into two sections. All the male voices sing base. A *brace* connects two or more staves that are to be used together.

1. Sum-mer breez-es are no more, Au-tumn winds are al-most o'er; Soon old win-ter's ic-y breath All the earth will shroud in death.  
2. Winter's snows then blooming spring Life with myriad flow'rs will bring; Death and then immor-tal life, Free from sorrow, care and strife.

11. D is key-tone in this lesson. Never mind about the two sharps now, —just get used to their appearance when placed in this way and connect them in your minds with *do* on the first long space of the Treble staff. Explanations later. The condition of the staff just at the right of the clef forms the *signature*, or sign of key.



16. Tones may go upward or downward from the key-tone, so key-tone is both one and eight—one if we go upward from it—eight if we go downward.

Blow ye breez-es of November, Strike the chords now high now low, Strip the red leaves that o'erclamber Lovely for - est aisles be-low.

17. By tying the half notes at the end of a piece together, tones four beats long are represented. Syllables first.

1. Swift-ly now the bright hours pass, Mov-ing on, mov-ing on, Fa-ther Time with scythe and glass Keeps us mov-ing on.  
 2. O'er the world his cha-riots ride, Mov-ing on, mov-ing on, Watching earth's vast human tide Ev - er mov-ing on.  
 3. So he goes tho' worlds stand still, Mov-ing on, mov-ing on, Do - ing God's e - ter - nal will, Ev - er mov-ing on.

18. Key of F. Connect one flat as placed here with *do* on second long space and fifth long line. Consider key-tone as eight if you go down from it and one if you go up from it.

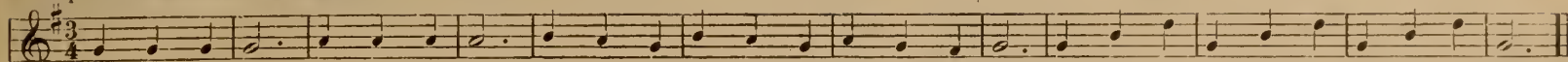
Sift-ing, sift-ing 'gainst the panes, Drifting, drift-ing thro' the lanes, Wild-ly fly - ing thro' the air, Gusts and snow-flakes ev - 'ry-where.

19. Silences in music are called *rests*. Their signs are also called rests. These are *quarter rests*. Syllables first. All sing each part before singing all the parts together.

Hark! hark! thunders roll! See! see! lightnings play, Now the storm be-yond con-trol Rush-es swift-ly on its way.  
 Hear the dist-ant thunders roll, See the viv - id lightnings play, Now the storm beyond con-trol Rush-es swift-ly on its way.



20. Key of G. With one sharp as here placed—do second line and sixth space. In some kinds of music the beats go in *threes*—called Triple measure. A three quarter note is called a *dotted half*.

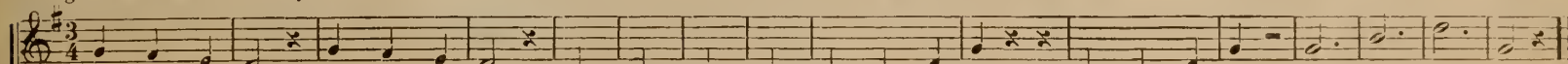


d r m r d m r d t d d m s d m s d m s d

Stead-y and slow, On-ward we go, Climb-ing the hill from the val-ley be-low, Up to the sum-mit where fresh breezes blow.

21. Let the female voices sing from the Treble staff, and the male voices from the Base staff. Notice that the first thing that can be added to enlarge the staff is a short line, and this brings the *first* short or added space. The second added line brings the second added space, etc. The staff varies in size (on account of added lines and spaces), but whatever its size, it always begins and ends with a space.

With one sharp on the base staff *do* is on the first long line, fifth long space and third added line above. Half rest equals two quarters. Let those only sing the high G who can do it easily.

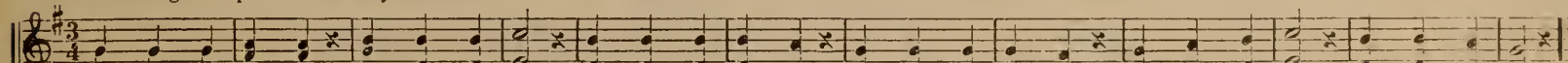


d t l s d t l s f m r d d m s d d m s d d m s d

Calm-ly they sleep, Still wa-ters deep, Down, down be-low; But quick they wake On sea or lake When North winds blow.

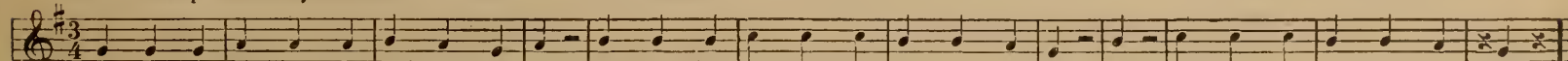
d t l s d t l s f m r d d m s d d m s d d m s d

22. All sing each part first with syllables.



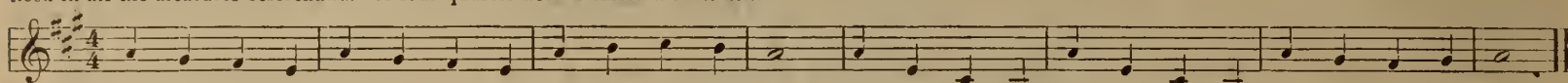
Birth-place of Freedom, Home-land so dear, May heav'n befriend thee, And e'er de-fend thee When danger's near, When danger's near.

23. For rest practice. Syllables first.



Now we will sing till the old windows shake, But let's be sure that we make no mis-take, Yes, sure that we make no mis-take

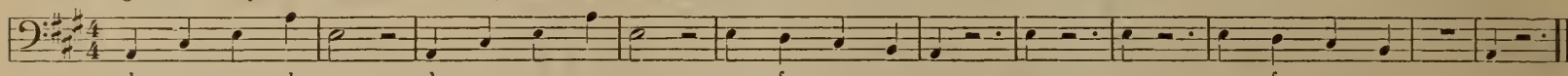
24. This signature (three sharps) shows *do* second added line below and third long space. Get accustomed to this adjustment of the Treble staff. Some music makes its beats go in *fours* or Quadruple measure. If the scholars have already practiced making the proper motions for "beating time" in this kind of measure they will not have so much to think of while singing the new lessons. Beating time should become as far as possible automatic, and for this purpose may be practiced in all the measures beforehand. A four quarter note is called a *whole note*.



d t l s d d r m r d d s m d d s m d d t l t d

Like the march of voice-less ar-mies On the eth-er blue, Lo! the sum-mer clouds are gath'ring For a grand re-view.

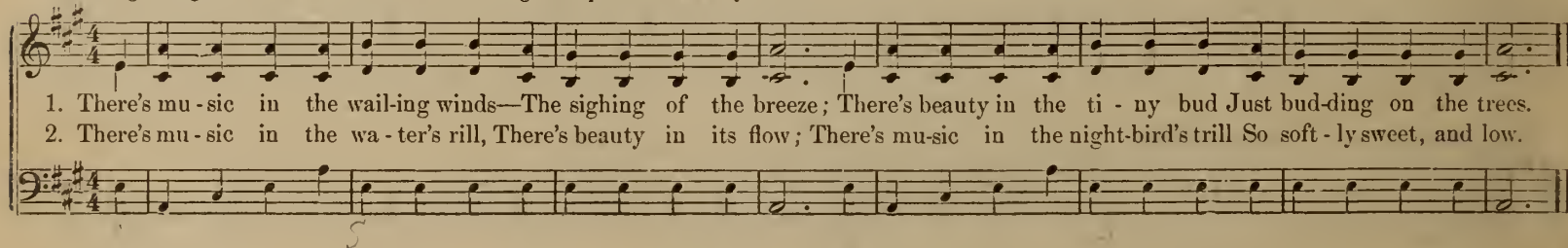
25. Signature of key of A. Base staff. Half, dotted half and whole rest.



d m s d s d s s f s f m r

Quar-ter, quar-ter, half, Quar-ter, quar-ter half, Sing but do not laugh, Sing, sing, sing but do not laugh.

26. Beginning on last beat of measure. All sing each part first with syllables.



1. There's mu-sic in the wail-ing winds—The sighing of the breeze; There's beauty in the ti-ny bud Just bud-ding on the trees.

2. There's mu-sic in the wa-ter's rill, There's beauty in its flow; There's mu-sic in the night-bird's trill So soft-ly sweet, and low.

27. Syllables first. Voices gentle.



Flow-ers, wild-wood flowers, Flow-ers, wild-wood flowers, Blooming fresh in shad-y bow-ers, Fresh in shad-y bowers.

sweet flow-ers, sweet flow-ers,

28. With five sharps on Treble staff, *do*, middle line and the octaves above and below it. Some music makes its beats go in sixes or Sextuple measure.

d                      d t l s d                      d                      d t l s d                      s                      s

Raining, ah, yes, but it soon will be o-ver. See how it falls on the grass and the clo-ver, See, see, there on the clo-ver.

29. On Base staff second line and its octaves, *do*. Key of B. Signature five sharps. All sing each part first with syllables.

1. Sure-ly the raindrops have blinded your eyes. See, there is plen-ty of blue in the skies, Plenty, plenty, there in the skies.  
2. Old Sol is play-ing at hide and at seek, Bet-ter be mer-ry and laugh at his freak, Better, bet-ter laugh at his freak.

d m s d s m d                      s                      d                      s                      d

30. Teach the principal movements,—*Moderato*, *Allegretto*, *Allegro*, *Andantino*, *Andante*, etc, etc. Dotted Whole note. Practice from *sol* to *ti* before singing the lesson.

*Moderato.*

d                      t

Take a full breath and hold on, Lose not a mo-moment of time. Rest not till vic-t'ry is won, Both in the tune and the rhyme.

31. When a curved line connects two or more notes on different degrees of the staff it is called a *slur* or *legato mark*.—When it connects two notes on the same degree of the staff it is called a *tie*. In either case the notes so connected are sung to one syllable.

*Andantino.*

How calm, how sweet, to rest, When toils of day are done, 'Mid scenes we love the best, And watch the set-ting sun.



Take your places now according to the part you sing (if you have not done so before). Ladies in front; Tenor behind Soprano, Base behind Alto, or, Ladies in center, Tenor at the side next Soprano, Base at the side next Alto. (Weak parts can often be so prominently placed as to balance stronger ones.

Learners do not at first see the need of the Tenor clef, since the staff seems the same as with the Treble clef. But a little practice will show that when male and female voices seem to be singing at the same pitch, the men are singing an octave lower, and so need a clef to represent their pitches truly. When ladies sing from the Base staff they sing an octave higher than the representation. The first line below of the Treble staff is an octave higher than the third long space of the Base, while the first line below of the Tenor staff is in exact unison with it.

G. F. R.

G. F. R.

1. En-ter now the gates of song, All who to our ranks be-long; Let each col-umn find its place; Treb-le,

2. In-de-pend-ent each must be, Yet the four must all a-gree; For we're all in one em-brace; Al-to,

3. So to-geth-er we must go, With the measures' ev-en flow; All, or none, will win the race; Ten-or,

Base.

## CLEAR THE WAY.

Eighth Notes.

\* \* \*

1. Men of tho't be up and stir-ring, Night and day! Sow the seed, withdraw the cur-tain, Clear the way, Clear, oh, clear the way.

2. Once the wel-come light has bro-ken, Who shall say What the ev-il that shall per-ish In its way? Per-ish in its way?

3. Lo! the cloud's a-bout to van-ish, From the day: Lo! the right; a-bout to con-quer, Clear the way, Clear, oh, clear the way.

d f d m s



# NOW THE SUMMER BREEZES.

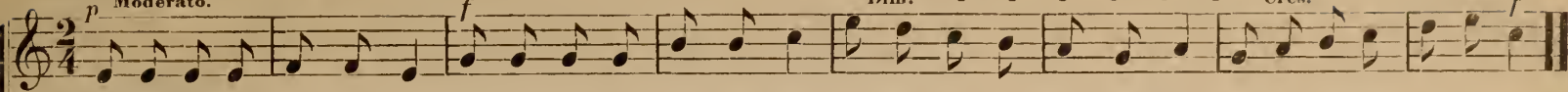
15

Teach the principal powers—Mezzo, Piano, Pianissimo, Forte, Fortissimo, Crescendo and Diminuendo and their abbreviations.

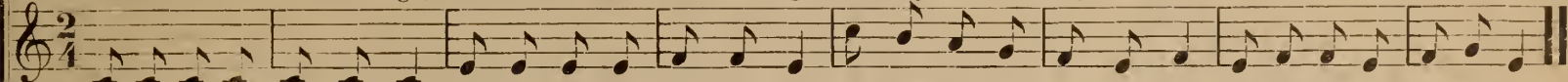
*Moderato.*

*Dim.*

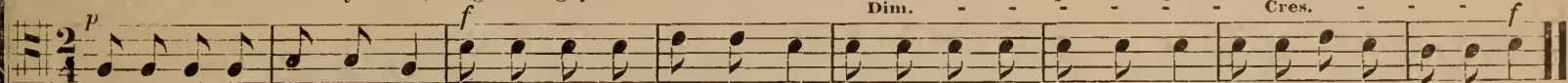
*Cres.*



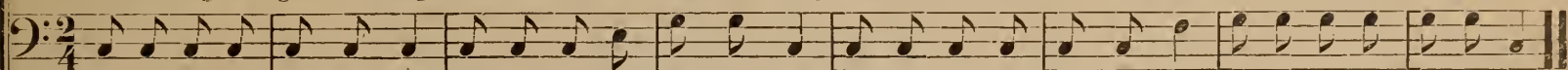
1. Now the summer breez - es sigh, Now the winds are loud and high, Now they die a - long the shore, Now re-turn with sul-len roar.



2. Pleasant is the shad - y bow'r, Bright and gay the noon-tide hour, Soon descends the qui - et night, Then awakes the morning bright.



3. So we sing in gen - tle song, Then in cho - rus, clear and strong, Sometimes fading as in fear, Oft re-joic-ing, full of cheer.



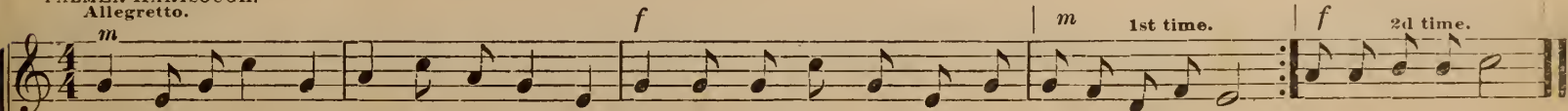
Teach Repeat and 1st and 2d time.

PALMER HARTSOUGH.

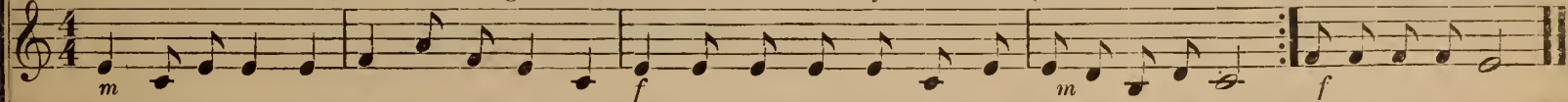
*Allegretto.*

## COME, FRIEND AND NEIGHBOR.

PALMER HARTSOUGH.



1. Come friend and neighbor, Cease from your la - bor, Come with our hap - py throng and join our tuneful lays ; }  
Here is no sad - ness, Voic - es of glad - ness, Join in the mer - ry strain and (Omit . . . . . } hymn the sweetest praise.



2. No need to bor - row Fears for to - mor - row, If we but right - ly do the du - ties of to - day ; }  
No need of sigh - ing, While hours are fly - ing, If we but wise - ly use them (Omit . . . . . } as they pass a - way.

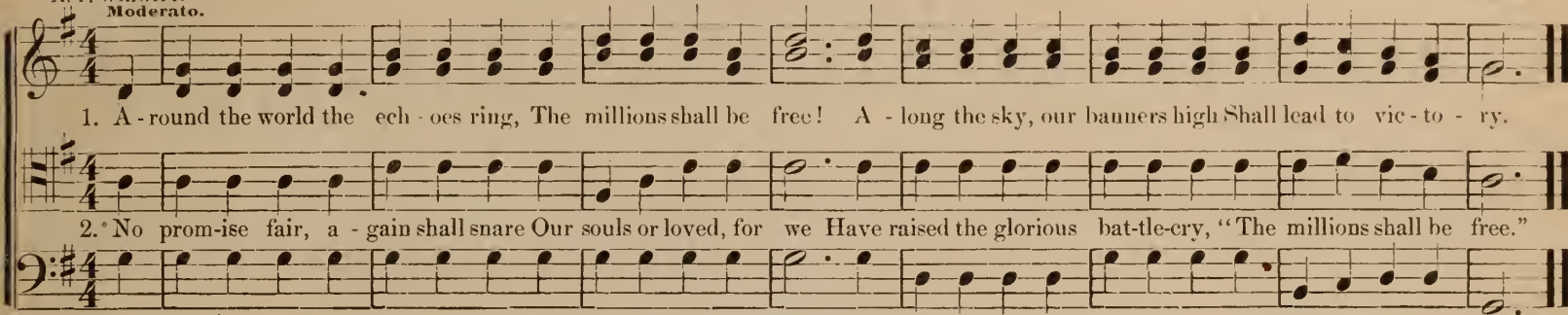




Teach the structure of the Key of G, then the reason for the sharp will be understood. (If the teacher would like to see the writer's way of giving this lesson he is referred to Chapter xvii, of the Teacher's Club); this done, the following statements will be clear to the class. There is no F here, but instead, another pitch a little higher than F, named F-sharp. So the sharp at the beginning of the staff stops the staff from representing F, and makes it represent F-sharp. F-sharp is a pleasant, easy tone to sing; you have sung it many times. Name the absolute pitches of this key and then the absolute and relative pitches of this lesson. All sing each part first with syllables. When the power is not marked be governed by the words.

## THE MILLIONS SHALL BE FREE.

A. P. WRIGHT.  
Moderato.



1. A-round the world the ech-oes ring, The millions shall be free! A-long the sky, our banners high Shall lead to vic-to-ry.

2. No prom-ise fair, a-gain shall snare Our souls or loved, for we Have raised the glorious bat-tle-cry, "The millions shall be free."

## THE SUMMER DAY.

Practice the new intervals and sing each part with syllables before putting them together. Bases do not let your tones be ponderous or heavy. Let all the voices be light and bright to accord with the words.

EMMA A. BROWNE.  
Allegretto.



1. Once a lit-tle brook and I Wandered 'neath a sun-ny sky; All one gold-en sum-mer day Journeyed we the self-same way.

2. "O, but life is sweet and long!" Was the bur-den of our song; "And the world was wide and fair, With the sunshine ev-'ry-where.

3. So our path ran on, be-tween Breezy woods and meadows green; Down the green, en-charm-ed way Of that love-ly summer day.

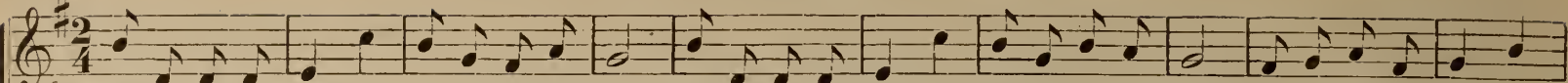
From here, tunes may be found in the tune department that can be sung in connection with these lessons.



## THE MORN IS BEAMING BRIGHTLY.

MRS. M. O. PAGE.

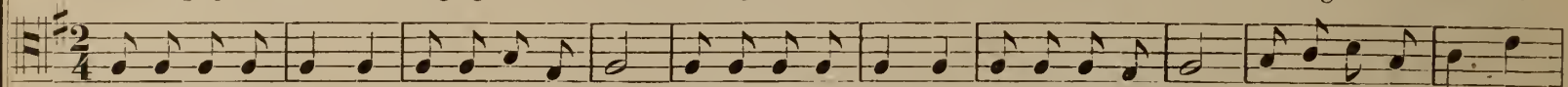
C. C. CASE,



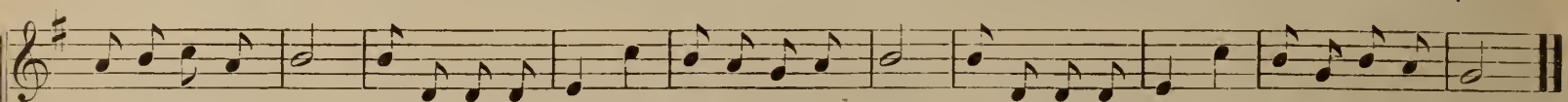
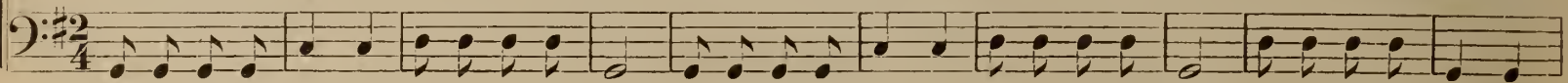
1. Morn is beaming bright - ly O - ver land and sea, Touching nat - ure light - ly With her ros - a - ry; Count - ing o'er her sun - beams,



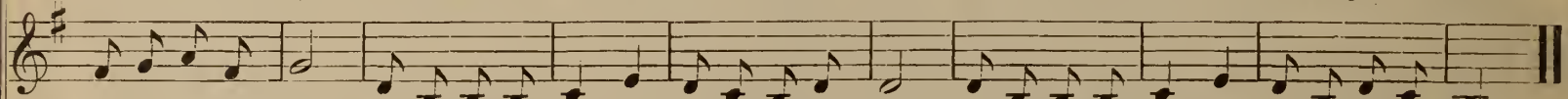
2. Gath'ring up the shad - ows, Flinging out the breeze, Tun - ing chor - al an - thems In the for - est trees, Shaking out the tress - es



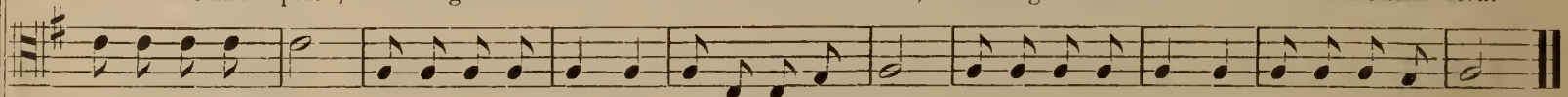
3. Touching ocean's bos - om With a crim - son glow, Rest - ing on the mount - ain Bon - ne - ted with snow; Ev - er brightly gleam - ing



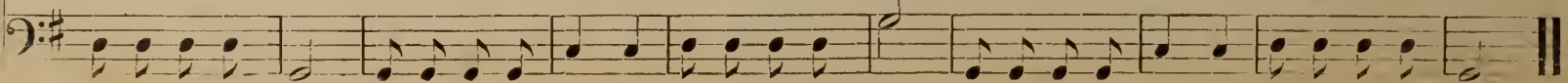
Best of morning prayers As she soft - ly glid - eth down the gold - en stairs, As she soft - ly glid - eth down the gold - en stairs.



Of the woodland queen, Painting all the dress - es Of the blos - soms seen, Painting all the dress - es Of the blossoms seen.



On the breast of Time, Day of kind - ly beam - ing Thou art tru - ly mine, Day of kind - ly beam - ing, Thou art tru - ly mine.





Teach the structure of the key of D, in doing which the following directions will be observed and understood:

Keep the tones of the key of G excepting C. Omit that and use C sharp instead. The ear will then demand D for key tone.

NOTE.—The class should sing something in the previous key every time just before going into the new key.

The staff must now be stopped from representing C, and must be made to represent C sharp instead.

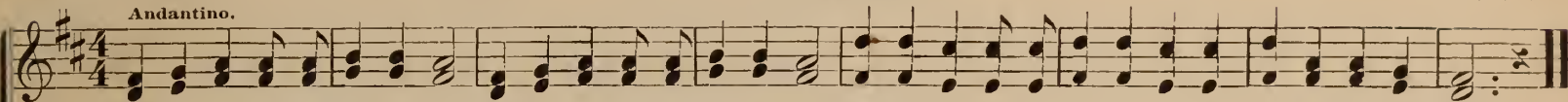
You now see the reason why the sharps are used.

The words here easily indicate *power* and *quality*.

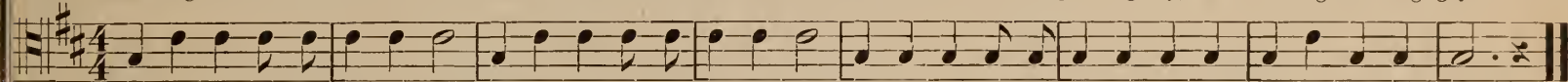
## MORNING MISTS.

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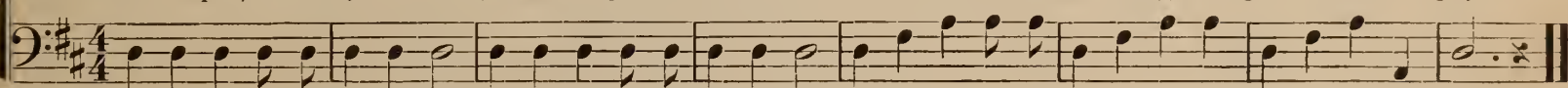
*Andantino.*



1. Morn-ing mists from the sun are rolled, All the face of the earth is gold; Flow'rs un-fold to the glow-ing ray, A - wak-ing bird songs gay.



2. Hours creep on, and the day wears round; Shadows lengthen a - long the ground; Vapors drift o'er the face of day, The gold is turned to gray.



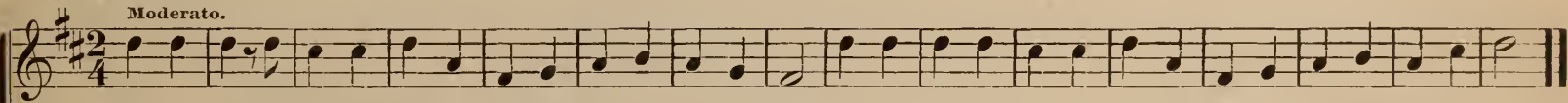
Eight rest, and coming in on last half of beat.

## FACE TO FACE.

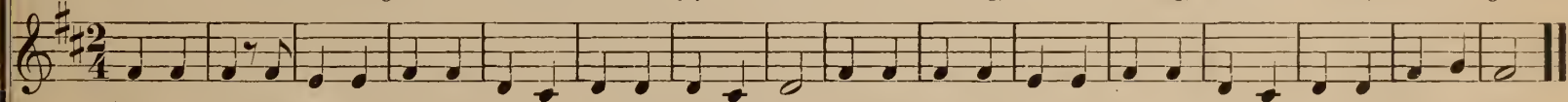
MRS. M. A. KIDDER.

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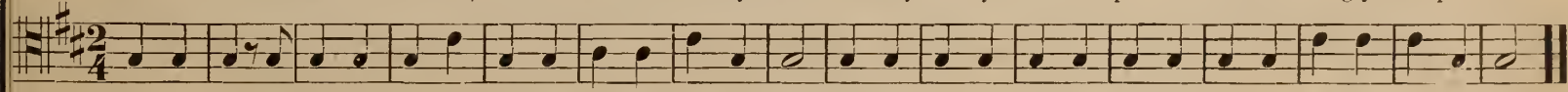
*Moderato.*



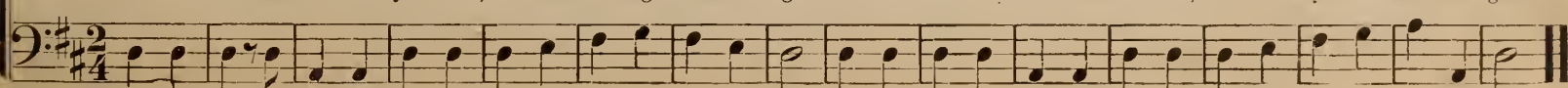
1. Face to face! There's nothing like it In this world Of joy and woe! Nev-er shrink-ing, Nev-er halt-ing, What so - e'er may come and go.



2. Face to face With cares and tri - als; Face to face With win-try blasts That may sore-ly Wound and pain us While the an - gry Tem-pest lasts.



3. Face to face With truth and jus - tice; Nev-er turn - ing From the right While we have A hand to work with, And an eye To find the light.



## THE WHITE CROSS ARMY.

Teach repeat and "1st time" and "2d time."

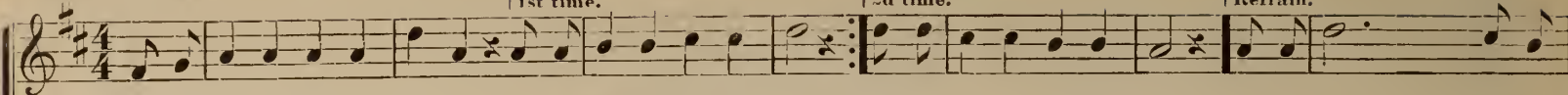
EMMA S. THOMAS.

G. F. R.

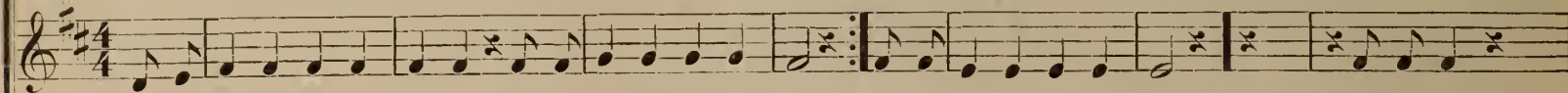
1st time.

2d time.

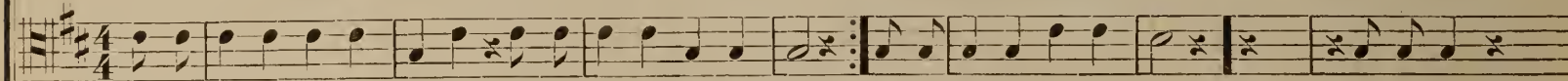
Refrain.



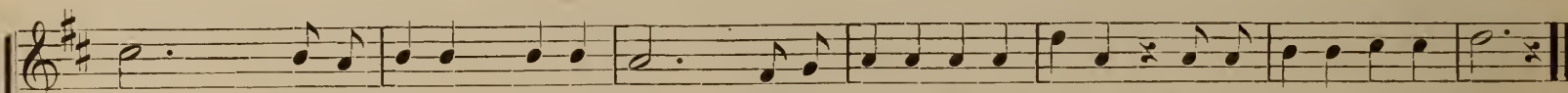
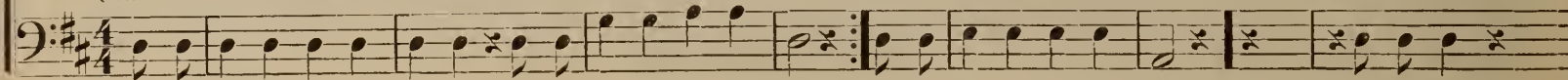
1. { Will you join the white cross ar - my, In its bat - tle for the right;  
 { Will you help them bravely strug - gle, (Omit . . . . .) Will you help them win the fight? Will you join, will you



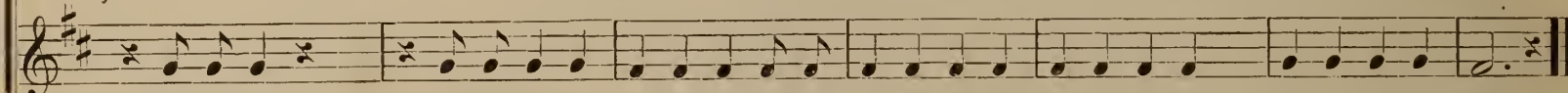
2. { Fall in line, oh, men of hon - or, That the ranks may stronger grow;  
 { For the en - e - my they bat - tle (Omit . . . . .) Is a strong and mighty foe. Will you join,



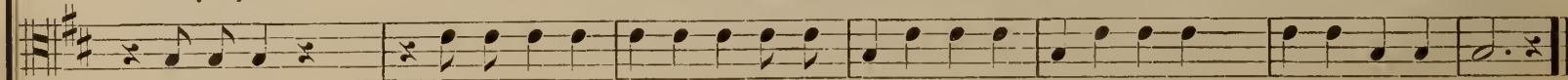
3. { And to meet those mighty foe - man, Close where sin and dan - ger lie,  
 { Stands a band of Christian sol - diers (Omit . . . . .) With a white cross raised on high. Will you join,



join In the bat - tle for the right? With the glorious white cross ar - my, Will you help to win the fight?



Will you join In the bat - tle for the right With the glorious white cross ar - my, Will you help to win the fight?



Will you join In the bat - tle for the right With the glorious white cross ar - my, Will you help to win the fight?



# BIRDS ON LIGHT WING.

21

Exercise in rests. All sing each part first with syllables.

G. F. R.

*Allegretto.*

Sweet birds on light wing, Now greet bright spring, Yes, the bright spring, la la la la

Birds on light wing, Yes, on light wing, Now greet bright spring, Yes, the bright spring, la la la la

Birds on light wing, Yes, on light wing, Now greet the bright spring, la la la la

Now greet bright spring, Yes, the bright spring, And all things

la la la la la la la la la la All things glad are here, Yes, are all here to - day.

la la la la la la la la la la All things glad are here, Yes, are all here to - day.

la la la la la la la la la la All things glad are here, Yes, are all here to - day.

glad are here to - day, are here to - day.

See Tune Department for tunes that may be sung with these lessons



The following ideas will be included in the teacher's instruction in regard to the key of A: Retain the tones of the key of D in which you have just been singing, only omit G and substitute G sharp. The ear will then demand A for key-tone. Stop the staff from representing G and make it represent G sharp in addition to the F sharp and C sharp already there, and the staff will properly represent the key of A. All sing each part with syllables first. Movement and power decided by words.

H. F. CROCKER

## DO IT.

\* \* \*

1. Do your du - ty brave-ly, You will nev - er rue it; If you have a wea-ry task, Just go to work and do it.  
 2. Life is full of sunshine If you on - ly knew it; Strive to find your du - ty clear, Then go to work and do it.

3. Fill your heart with kindness, By the way-side strew it; Joy will crown your work at last If you will gladly do it.

## O DARK ROLLING RIVER!

\* \* \*

To practice sustaining long tones—in last line.  
 Moderato.

1. O dark roll-ing riv - er, so rap - id and free! You bring back the brightness of boyhood to me, the bright - ness of boy - hood to me.

2. The song-birds have vanished, the summer is o'er, The ros - es have faded that bloomed by the door, have fad - ed that bloomed by the door.

3. Our childhood is o - ver, we're drifting to - day Like leaves on the riv - er, for - ev - er a - way, for - ev - er, for - ev - er a - way.

# THE VOICE OF THE WIND.

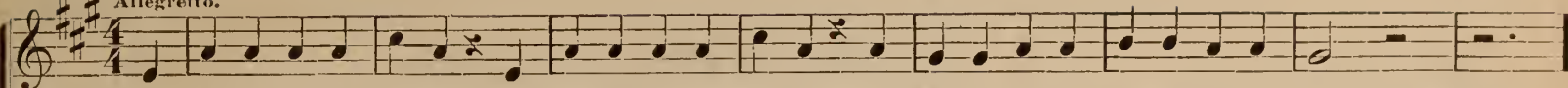
23

Slur for base. Vary the powers according to words.

J. P. RITTER.

*Allegretto.*

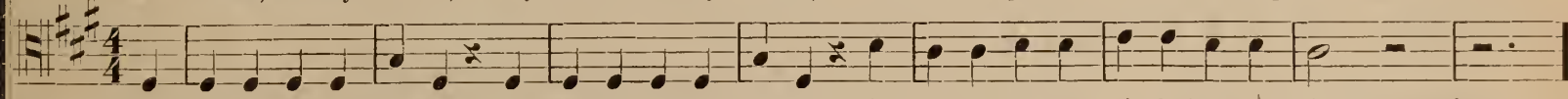
G. F. R.



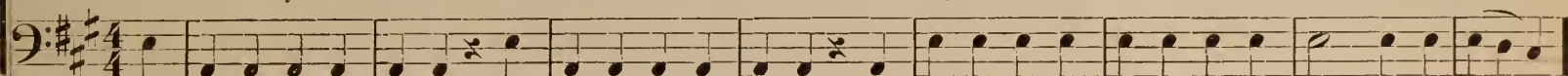
1. Who hath an eye to find me? Who hath a chain to bind me? My haunts are earth's fair forests, fields and seas, (fields and seas;)



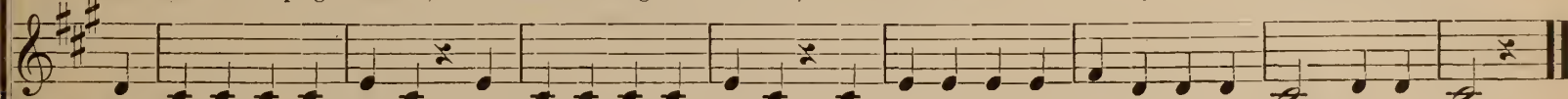
2. Men see not, but they hear me, They love me and they fear me, For ne'er a spir-it had such changing moods, (changing moods;



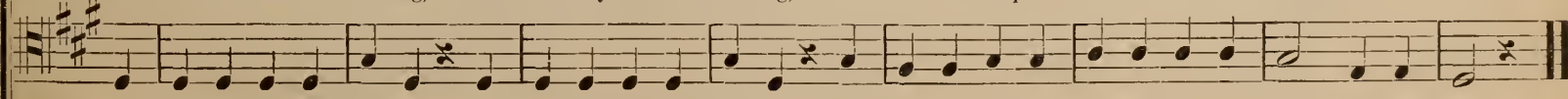
3. Who hath an eye to find me? Who hath a chain to bind me? The vagrant roam-er of the homeless sky, (homeless sky;



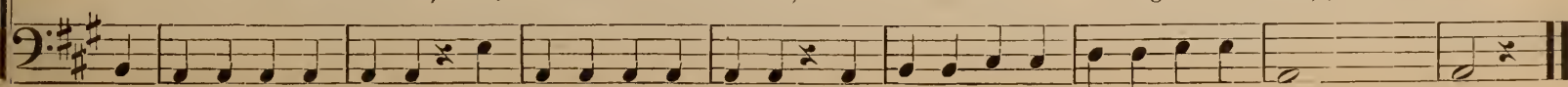
I wake the sleeping fountains, I shout a-long the mountains, I roam o'er hill and val-ley as I please, (as I please.)



The white sails home I'm send-ing, With storms my voice is blending, I drive the tempests from their sol-i-tudes, (sol-i-tudes.)



I lived be-fore the mountains, The for-ests or the fountains, And I a-lone of all things ne'er shall die, (ne'er shall die.)



The following points understood will make the introduction of the key of E successful: Retain the tones of the key of A, just sung, excepting D. Omit that and substitute D sharp, and E will be found to be the key-tone.

Stop the staff from representing D and make it represent D sharp (added to F sharp, C sharp, and G sharp, already represented), and it will be properly prepared for the key of E. Let the words indicate the power to be used. Each part with syllables first.

ADALINE HOHF.

## A JANUARY NIGHT.

G. F. R.

1. Sifting, sifting 'gainst the panes, Drifting, drifting thro' the lanes, Wildly fly-ing down the air, Snowflakes, snowflakes ev - 'ry-where.

2. Loudly, loud-ly pipes the gale, Proudly, proudly leaves a trail On the floors and win-dow-sills, Like the breath of storm-swept hills.

## BEAUTIFUL SOUTH.

G. F. R.

Six beats in the measure. All sing each part with syllables, beating the time. Do not leave it until the motions of the hand with the voices are perfect.

*Allegretto.*

1. Beau-ti - ful South, beau - ti - ful South, Where bright the sunbeams play ; Fair, queenly land, fair, queenly land, Radiant thy gold-en day.

2. Beau-ti - ful South, beau - ti - ful South, Where the dear lamp of home Burns in the heart, burns in the heart, Where'er we chance to roam.

3. Beau-ti - ful South, beau - ti - ful South, Thy sons are true and brave ; Dauntless in war, gen'rous in peace, On land or o - cean's wave.

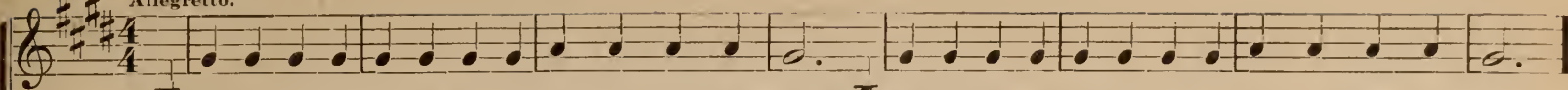


# A SONG OF WORK.

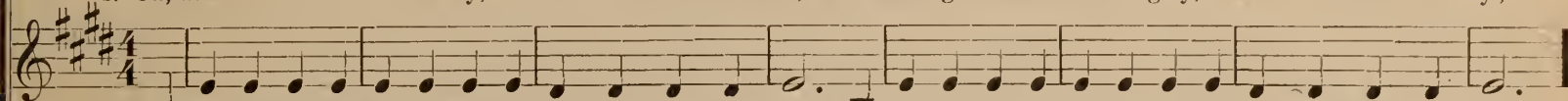
25

Give prominence to the Base.  
EMMA ALICE BROWNE.  
Allegretto.

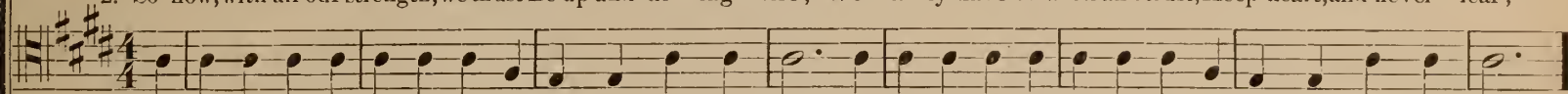
G. F. R.



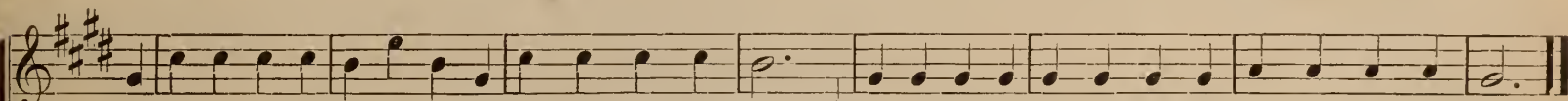
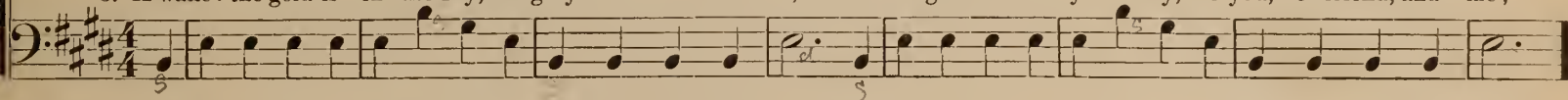
1. Oh, wake! the sun is in the sky, The wind is on the sea; The fish-ing fleets are skimming by, The tide runs mer - ri - ly;



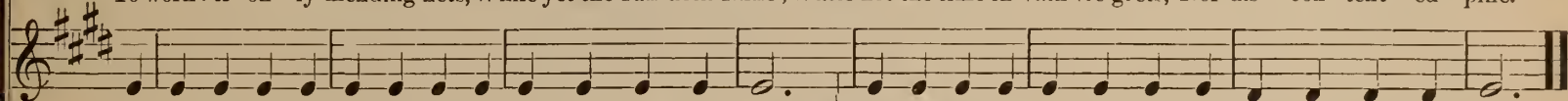
2. So now, with all our strength, we must Be up and do - ing here; We on - ly have to work and trust, Keep heart, and never fear;



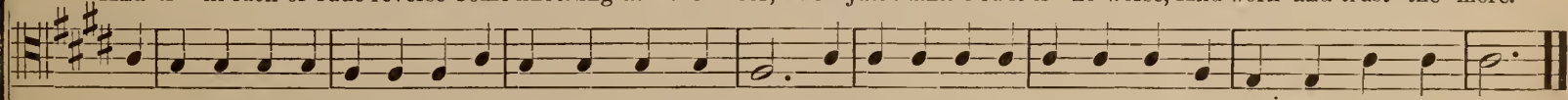
3. A-wake! the gold is in the sky, The gray is on the sea; The twi-light cometh by and by, To you, O friend, and me;



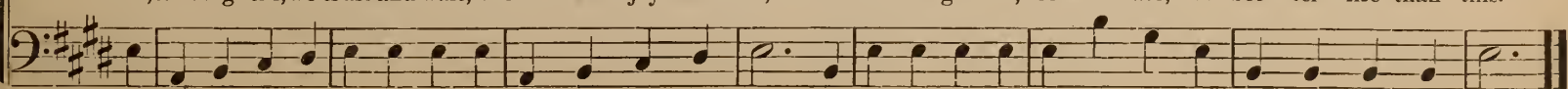
To work! if on - ly mending nets, While yet the sun doth shine; Waste not the time in vain re-grets, Nor dis - con - tent - ed pine.



And if ill luck or rude reverse Come knocking at the door, We'll just thank God it is no worse, And work and trust the more.



And, striving still, we trust and wait, Tho' all earth's joys we miss, For God will give us, soon or late, A bet - ter life than this.



Make these points clear.

Take A from the tones of the key of E, in which we last practiced, and substitute A sharp, and B will be found to be the key-note.

NOTE.—It is supposed that the class always sing something in the previous key, just before forming the new key, that the change of key-note caused by the new tone may be clearly felt.

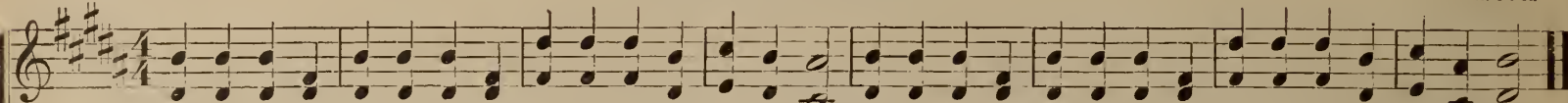
Stop the staff from representing A, which does not belong to this key, and make it represent A sharp in addition to the sharps for the key of E, and the staff will be prepared for the new key.

Give right power.

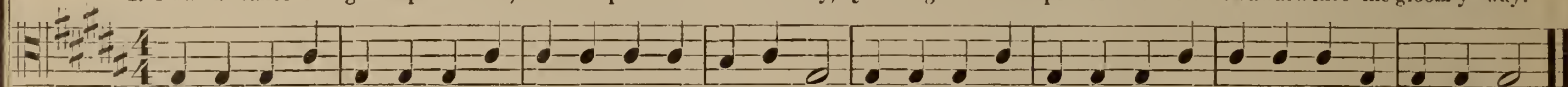
C. E. B.

## THE SHOWER.

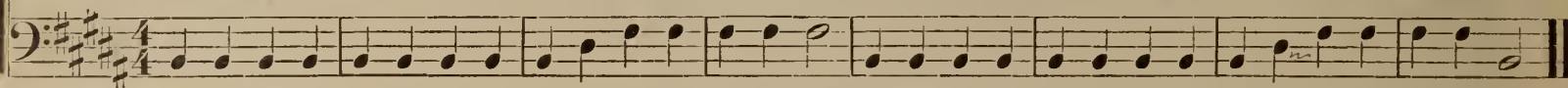
G. F. R.



1. Now the wind his trum-pet soundeth, Gathering le-gions from a - far, Now the sky is filled with ar-mies Ea-ger for the com-ing war.  
2. Now a lance of light leaps outward, All im-pa-tient for the fray, Quiv'ring from the depths of blackness Downward thro' the gloom-y way.



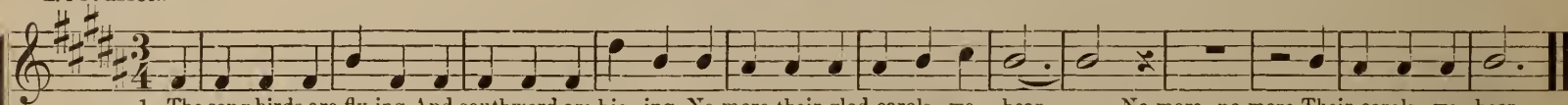
3. Warned we haste to seek a shel-ter, Till the mim-ic strife is o'er, And the clouds have furled their banners O-ver on the sun-set shore.



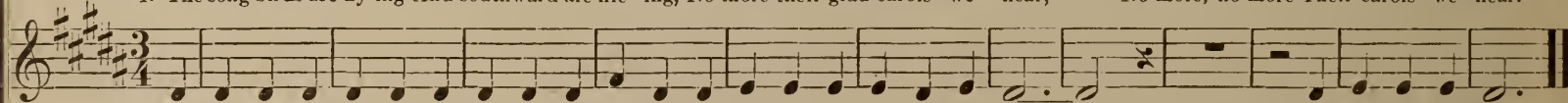
Swell the long tones.

E. POULSSON.

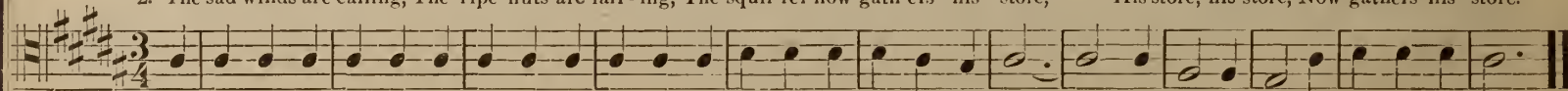
## AN AUTUMN SONG.



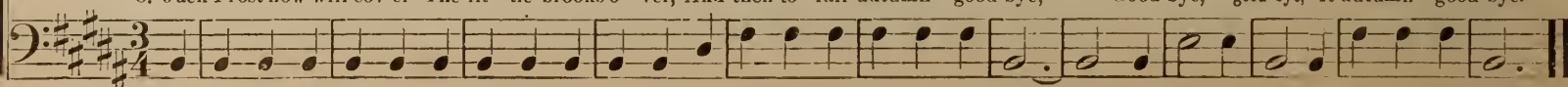
1. The song birds are fly-ing And southward are hie-ing, No more their glad carols we hear, No more, no more Their carols we hear.



2. The sad winds are calling, The ripe nuts are fall-ing, The squir-rel now gath-ers his store, His store, his store, Now gathers his store.



3. Jack Frost now will cov-er The lit-tle brooks o-ver, And then to fair autumn "good-bye," "Good-bye," "good-bye," To autumn "good-bye."



From the key of B (five sharps) take E and substitute E sharp, and the key of F sharp will be the result. Not much music is sung in this key, but it is just as easy as any other.

From what has been done, the process of preparing the staff to represent this key must be perfectly understood.

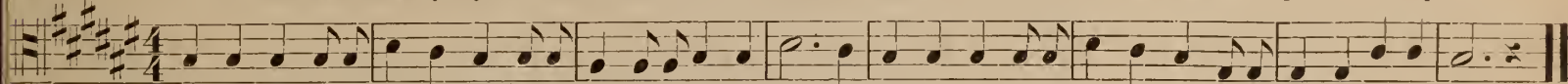
## INFATUATION.

C. A.

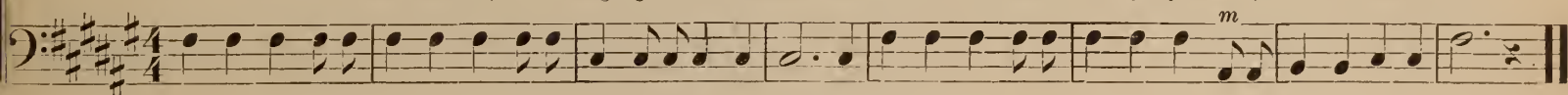
G. F. R.



1. Who can tell what the ba-by says As he chatters and laughs and crows, And shakes his head with its tasseled fez While he pulls his small pink toes?



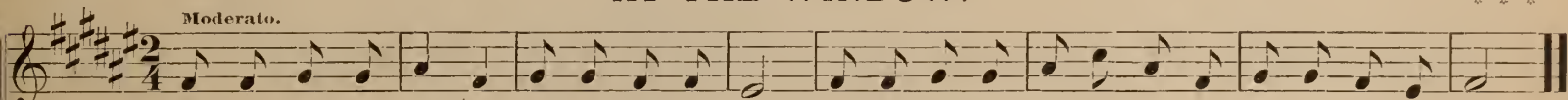
2. Is it Turk-ish to match his fez, Or the language of Hindo-stan? Oh, who can tell what the ba-by says? Well, his mother *thinks* she can.



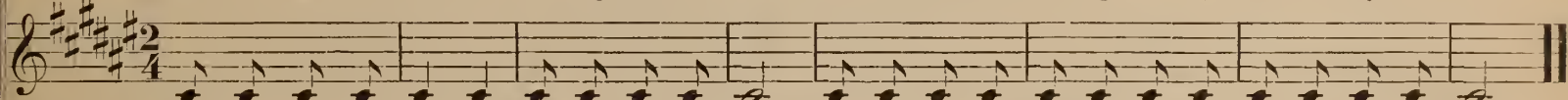
## AT THE WINDOW.

\* \* \*

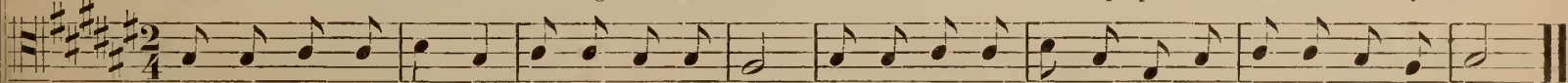
Moderato.



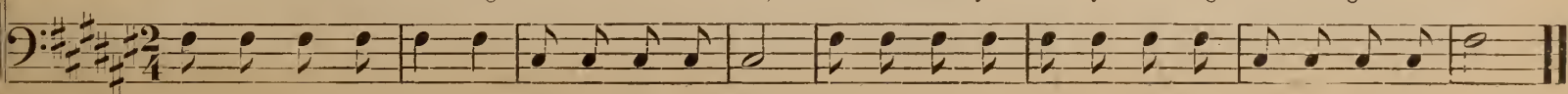
1. Sweet face at the win-dow, Look-ing out at me; Fair cheeks, like the morn-ing ros-es, Dear as they can be.



2. Sweet face at the win-dow, Gaz-ing on the lawn, Where the fresh-est dew-drops spark-le. At the ear-ly dawn.



3. There are no flow'rs bloom-ing Half so fair as thee, With those blue eyes kind-ly beam-ing Love's soft light on me.





For the practice of 16th notes and the staccato.  
Allegretto.

*Allegretto.*

1. When the day with ro-sy light In the morn-ing glad ap-pears, Then the dusk-y shades of night Melt a-way in tears.

2. Up the sun-ny hills I roam, Bid good morn-ing to the flow'rs; Wak-en in their high-land homes Bird songs in the bow'rs.

3. Oh, 'tissweet at ear-ly day Then to climb the mountain side, Where the mer-ry song-ster's lay Ech-oes far and wide.

[illegible]

We have seen that *quarters* sometimes go fast and sometimes slow, and therefore that they have *no fixed or absolute length*. We always find, however, that in the same piece the notes used bear the *relation* to each other that their names indicate—the half being half as long as the whole, or twice as long as the quarter, or four times as long as the eighth, etc. Therefore, while notes have no absolute length, they are said to have *relative length*.

The quarter is usually taken as a *beat note* (that is, to coincide with the beat), but any note may be used as a beat note. The beat note of a piece of music is shown by the lower figure of the measure sign. Should the measure sign be  $\frac{4}{8}$ , that would signify Quadruple measure, with 8th for beat note, or the value of four eighths in each measure. If  $\frac{3}{2}$ , Triple measure, with *half* for beat note, etc.

These different ways of representing each kind of measure are said to be *Varieties of Measure*.

While each kind of measure could have many *varieties*, the following only are in common use: In Double measure, *half variety* and *quarter variety*, represented by the measure signs  $\frac{2}{2}$  and  $\frac{2}{4}$ . Triple measure sometimes has an *eighth variety*, so the following Triple measure signs are not uncommon:  $\frac{3}{2}$ ,  $\frac{3}{4}$  and  $\frac{3}{8}$ . In Quadruple measure there are also three *varieties*:  $\frac{4}{2}$ ,  $\frac{4}{4}$  and  $\frac{4}{8}$ ; but in Sextuple measure there are but quarter and eighth varieties in common use, represented by the signs  $\frac{6}{4}$  and  $\frac{6}{8}$ .

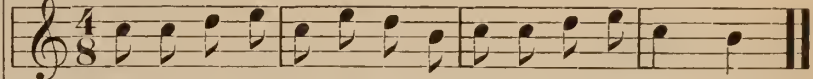
In Double, Triple, Quadruple and Sextuple measures quarters might always be beat notes, since they go fast or slow, according to *Movement* (Allegro, Moderato, Andante, etc.); but sometimes a composer wishes to make a slow piece *look slow*, and he takes half notes for beat notes. The music would be precisely the same if he took quarters for beat notes. But to make a lively piece *look fast*, eighths are sometimes taken as beat notes, although quarters with the right movement

\* This statement is not in the Teachers' Club, therefore is inserted here.

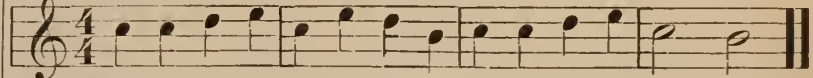
mark would call for the *same speed*. Of course, when the half is beat note, two quarters or four eighths go to a beat; and when the eighth is beat note, the quarter has two beats, etc.

The *Movement*, and not the beat note of a piece, decides how fast or slow its beats shall go. It makes no difference what note coincides with the beat, the piece can go no faster than its proper movement because an eighth is beat note, nor slower because a half is beat note. This is easily shown by representing a melody whose movement all know, in different ways. It is the same tune in either representation.

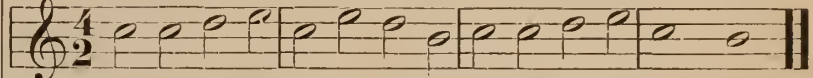
Allegro.



Allegro.



Allegro.



The first representation *looks* the movement the best, but the last would have to be the same.

The quarter seems to the writer to be the natural beat note, because it *looks* right for either a fast or slow movement.

## LORD, THY GLORY.

This tune would sound the same if it were represented by quarters and halves, but it would not *look* so strong and dignified.

G. F. R.

Maestoso.

1. Lord, thy glo - ry fills the heav'n, Earth is with its full - ness stored; Un - to thee be glo - ry giv'n, Ho - ly, ho - ly, ho - ly Lord.

2. Ev - er thus in God's high praise Let our hearts and tongues u - nite, While our thoughts to him we raise, And our love his gifts ex - cite.

When six eighths in a measure are to be sung somewhat fast, it is easier to group them into two groups of three notes in each group, and give a down beat to the first group, and an up beat for the second group. This makes what is called COMPOUND DOUBLE MEASURE. As the dotted quarter is equal to three eighths, the dotted quarter is beat note. In this work Compound Double measure is indicated by a  $\frac{2}{4}$  for the upper measure, and a dotted  $\frac{4}{4}$  for the lower. Sextuple measure is indicated as usual.

Until recently  $\frac{6}{8}$  has been the sign for Sextuple measure and Compound Double, causing some uncertainty. In this work there will be no doubt— $\frac{6}{8}$  will always mean Sextuple measure.

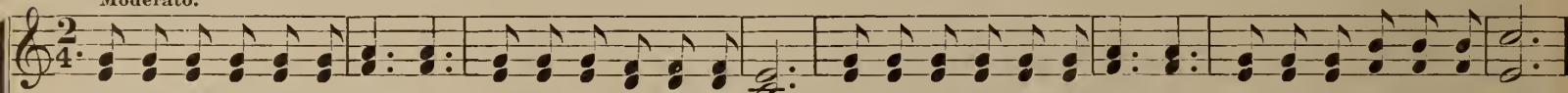
The measure sign for Compound Triple measure has  $\frac{3}{4}$  for upper figure, and a dotted  $\frac{4}{4}$  for lower (instead of  $\frac{9}{8}$ ). The measure sign for Compound Quadruple measure has  $\frac{4}{4}$  for upper, and a dotted  $\frac{4}{4}$  for lower (instead of  $\frac{1}{2}$ ). The dotted quarter note is always beat note in compound measures.

## ECHOES.

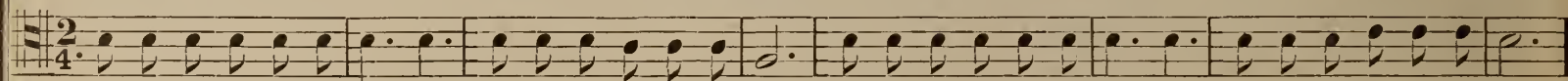
The dotted quarter is equal to three eighths. The dotted half to two dotted quarters.

A. F. WICKHAM.  
Moderato.

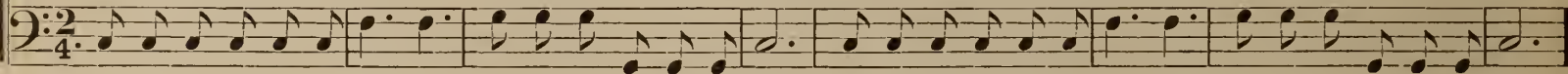
\* \* \*



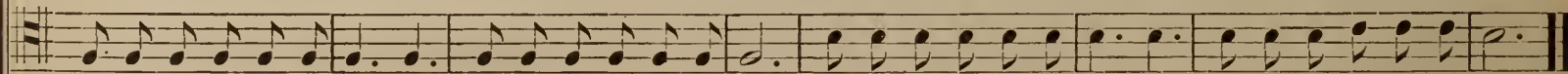
1, Smile, and a smil-ing world greets you; Frown, and the cru-el world frowns; Laugh, gladness echoes back laugh-ter; Weep, on-ly sad-ness re-sounds;



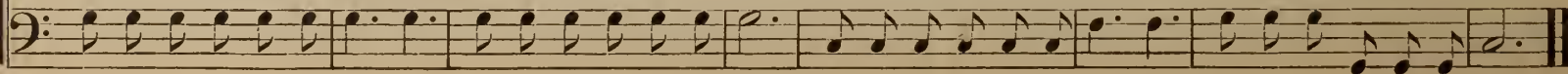
2. Kind-ly speak, kind-ly words greet you; Harsh-ly, and harsh words are rife; Lov-ing, you win love's ca-ress-es; Un-lov-ing, ha-tred and strife;



Ev-'ry act wakes thus an ech-o; This soon or la-ter we learn; Laugh, let the ech-o be laugh-ter, Smile, win a smile in re-turn.



Cheer-ful be, sunbeams will find you; Gloom-y, and gloom will a-bound; Help-ful, and help-ers are plen-ty, I-dle, and few will be found.





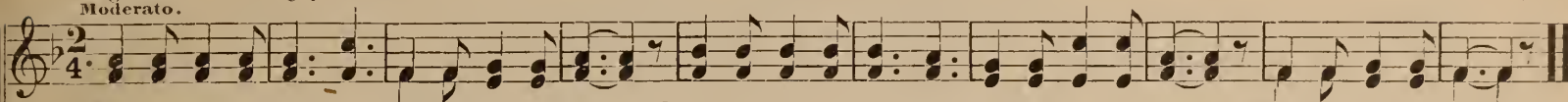
Let the structure of this key be well understood.

From the key of C omit B and substitute B flat, and the key of F will be the result. An excellent way of introducing this key is shown in the Teachers' Club. Stop the staff from representing B (not used in this key) and make it represent B flat, and the staff will properly represent the key of F.

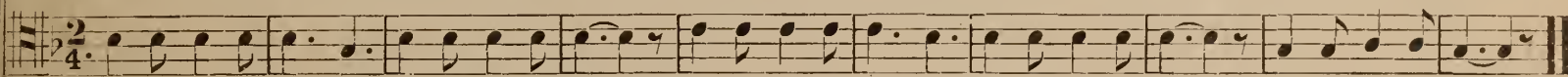
### MORN AMID THE MOUNTAINS.

The eighth rest. All sing syllables first. Two beats in the measure. Vary the power according to words.

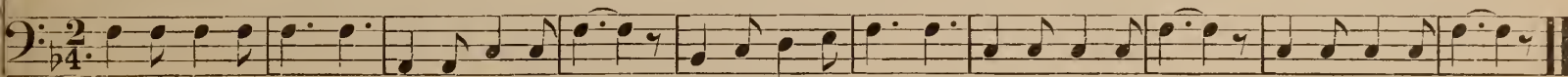
*Moderato.*



1. Morn a - mid the mountains, Lovely sol - i - tude; Gushing streams and fountains, Murmur "God is good," Murmur "God is good."

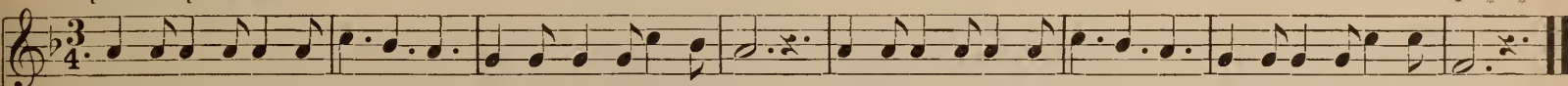


2. Now the sunlight breaking, Pours a gold - en flood; Deep - est vales a - wak - ing, Ech - o "God is good," Ech - o "God is good."



### HOME OF FREEDOM.

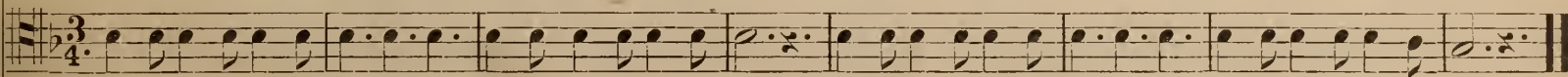
Compound Triple Measure.



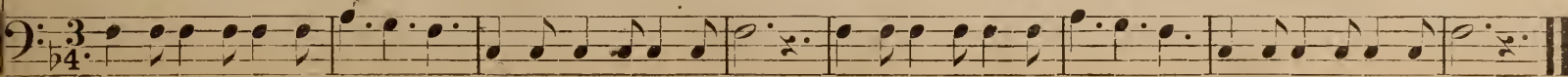
1. Home of freedom, how we love thee, Our own, our dear, our na - tive land; Fair the skies that shine above thee, On lakes and moun - tains, broad and grand.



2. Glorious in thy strength re - pos - ing, Rich treas - ures lie within thy breast, Giv - ing to the faithful toil - er The meet reward for hon - est quest.



3. Gen'rous Mother - land, we prom - ise To be to thee for - ev - er true; Our pledge, in weal or woe to guard thee, With loy - al hearts we here re - new.



(Sometimes two syllables go to one note.)

S. W. DUFFIELD.

G. F. R.

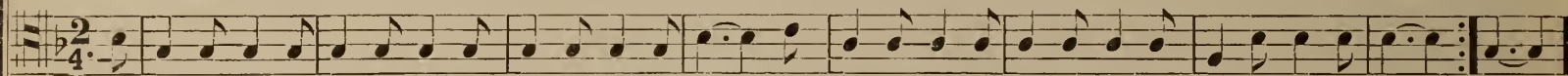
1st time. 2d time.



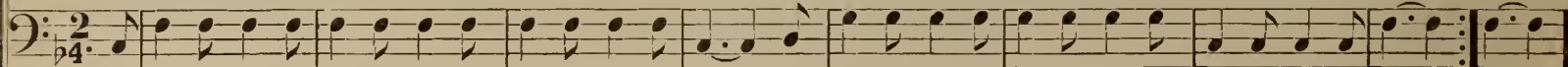
1. The best of all the pill-box crew Since ev - er time be - gan, Are the doc-tors who have most to do With the health of a heart-y man. }  
I've learned them all, I know them well, The three I like the best; Their worth to me when I am ill, Is more than all the (Omit.) } rest.



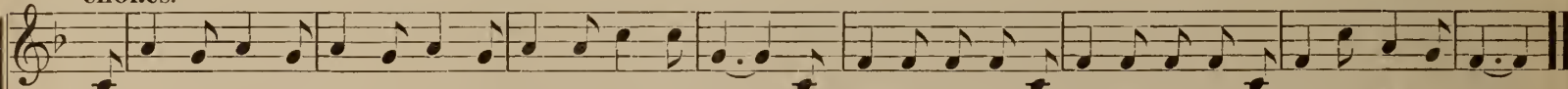
2. There's Doc-tor Diet he tries my tongue, "I know you well," says he, Your stomach is poor, your liver is sprang, We must make your food a - gree. }  
And Doc-tor Quiet he feels my wrist, And he gravely shakes his head, "Now, now, dear sir, I must in - sist, That you go at ten to (Omit.) } bed.



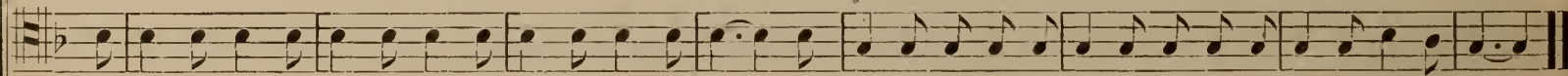
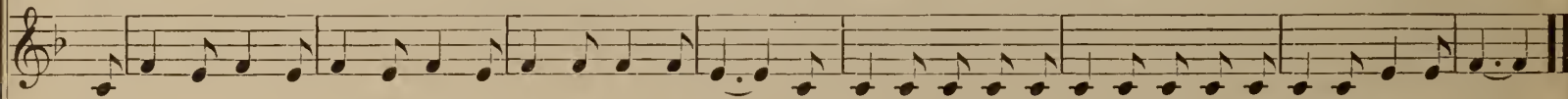
3. But Doc-tor Mer-ry-man for me, Of all the pill-box crew! For he smiles and says as he fobs his fee, "Laugh on whatever you do. }  
So now I'm care-ful what I eat, And at ten I go to bed, And I laugh in the face of cold or heat, For thus the doc-tors (Omit.) } said.



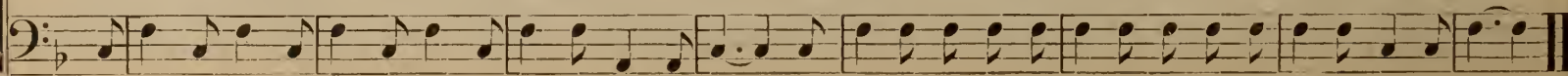
## CHORUS.



And so I count them up a - gain, And praise them all I can, There's Doc-tor Di - et and Doc-tor Qui - et, And Doc-tor Mer-ry - man.



And so I count them up a - gain, And praise them all I can, There's Doc-tor Di - et and Doc-tor Qui - et, And Doc-tor Mer-ry - man.



The introduction of the remaining keys will be an easy matter.

From the key of F, omit E and substitute E flat and B flat will be the home or key-note.

When the staff is prepared for the key of F, stop it from representing E (just omitted), and make it represent E flat. It will then represent truly the pitches of the new key.

## THE FOREST FOUNTAIN.

Moderato.

1. I know a fount-ain clear and bright, 'Mid thick and tan-gled green; It lives and leaps in sil-v'ry light, Oft heard, but rare-ly seen.

2. Sweet fount how oft with thee I've played, In soft-est summer day; And loved to watch 'mid cool-ing shade Thy sil-v'ry wa-ters stray.

## ON THE STORMY OCEAN.

Two tones to a syllable.

Moderato.

1. On the storm-y o - cean, 'Mid its wild com-mo - tion, Helpless sea-men! Heaven at - tend thee! God be - friend, de - fend thee!

2. O'er life's o - cean drear - y, Faint, for - lorn and wea - ry, Helpless mor-tal! Heaven at - tend thee! God be - friend, de - fend thee!

3. When no star smiles o'er thee, Frowning waves be - fore thee, Child of sor-row! Heaven at - tend thee! God be - friend, de - fend thee!



The words call for a *clear*, not a *somber* quality of tone.

*Moderato.*

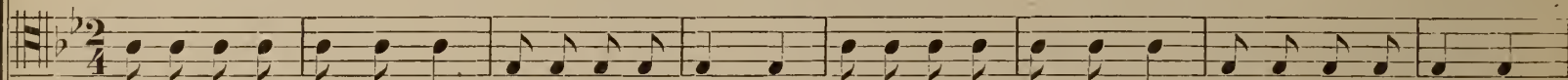
\* \* \*



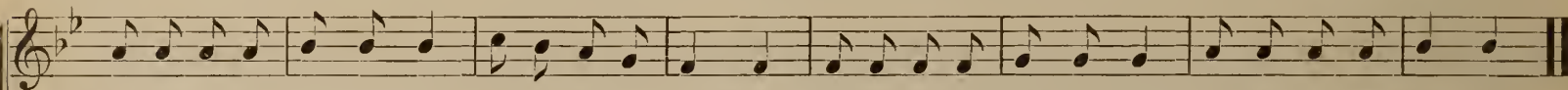
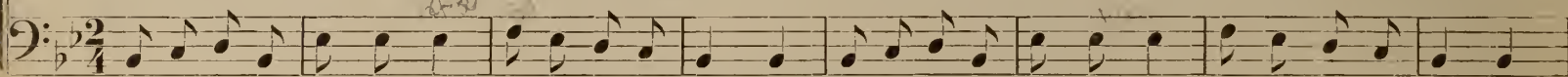
1. Why should we in darkness grope When the sun is shin - ing; When each cloud with misty shroud Has a sil - ver lin - ing?



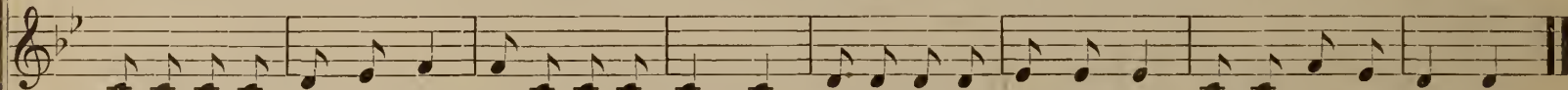
2. Why should gloomy tho'ts in-trude, All our blessings hid - ing, When each hour shows with new power Mercies we're de - rid - ing?



3. May our vis-ion, clear - er grown, Pierce the clouds around us; Blessings fair be - yond com - pare Thro' God's love sur-round us:



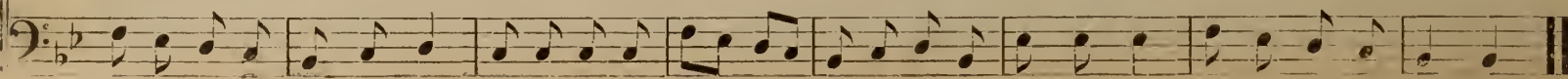
Why should we in sor - row dwell When bright skies are o'er us; When each sound all nat - ure round Helps the joy - ous cho - rus?



Woods and meadows all re - sound With a thousand prais - es; Man a-lone, un - grate - ful grown, No glad an - them rais - es.



Lift our hearts with rapture, then, Join sweet nature's cho - rus; Can each mind to joy be blind With a heav'n be - fore us?

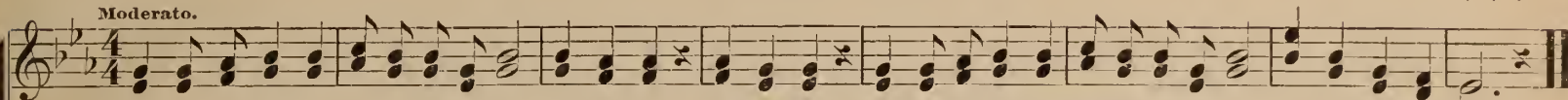


From the key of B flat omit A and substitute A flat, and the key of E flat will be the result. NOTE.—It is supposed that something in the previous key has been sung just before introducing the new key. Make the staff represent the pitches of the new key.

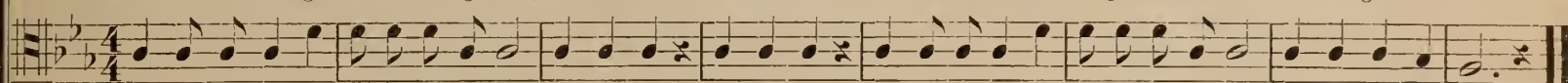
## WHAT IS THE MESSAGE?

Moderato.

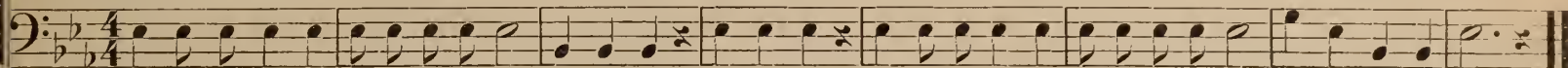
\* \* \*



1. What is the message that thou bringest me, Rosebud red, rose-bud fair? What said the friends who whispered soft to thee In the gar-den there?



2. I hold thee close that I may hear thee tell, Rosebud red, rose-bud fair; Ah, yes, I know the loving answers dwell In thy per-fume rare.



## SUMMER.

Grazioso.

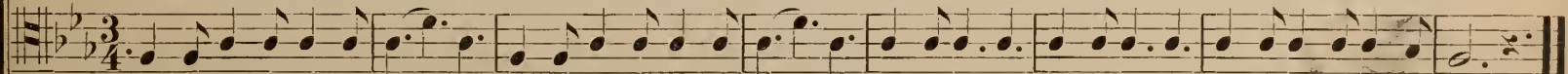
\* \* \*



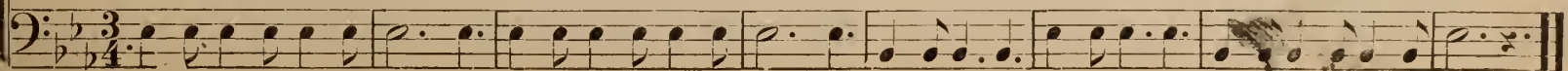
1. Flow'rs again are fresh and fair, The birds are wheeling in the air; And mer - ri - ly my lit - tle boat Be - fore the summer breeze doth float.



2. Bowers are shaded well with green, And red-dest ros-es peep be-tween; And music, borne up - on the gale, Is swell-ing o-ver hill and dale.



3. Mer - ri - ly my lit - tle boat Be - fore the summer breeze doth float; The birds are whirling in the air, And flowers again are fresh and fair.

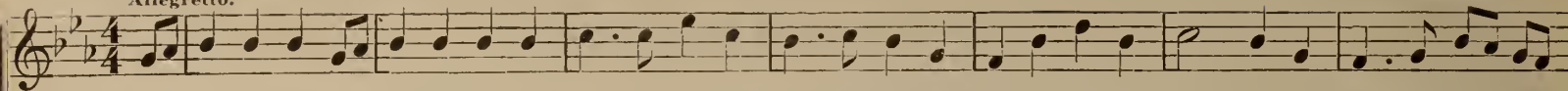


## BEFORE ALL LANDS.

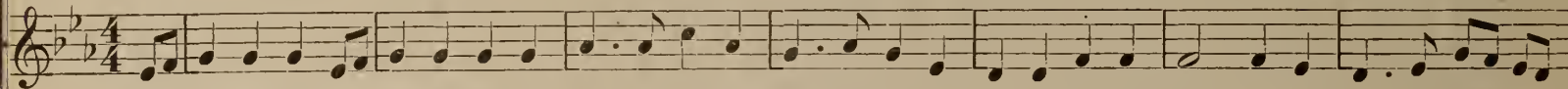
Practice the dotted quarter, followed by the eighth, beating time, before singing this song.

DR. LOWELL MASON.

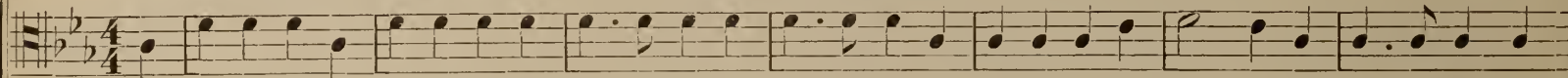
*Allegretto.*



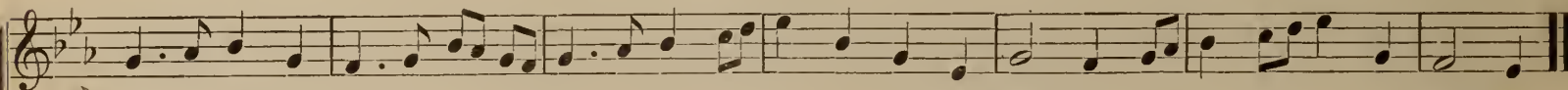
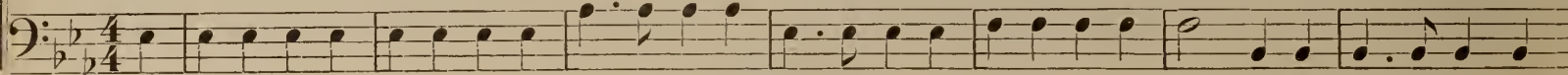
1. Be - fore all lands in east or west, I love my na - tive land the best, With God's best gifts 'tis teem - ing, No tit - led lord - lings



2. Be - fore all tongues in east or west I love my na - tive tongue the best, Tho' not so smoothly spok - en Nor wov - en with I -



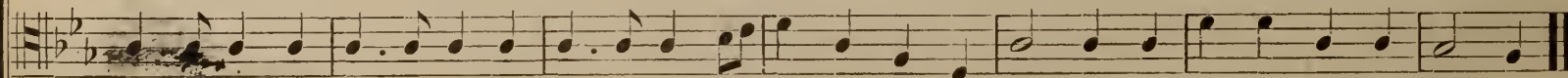
3. To all the world I give my hand, My heart I give my na - tive land; I seek her good, her glo - ry; I hon - or ev - 'ry



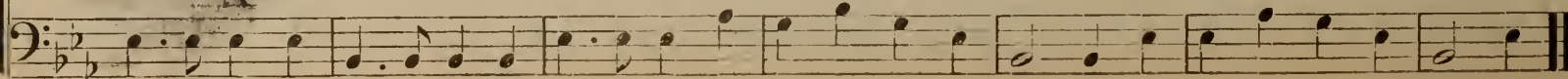
here are found, But men of no - ble souls a-bound, And eyes of joy are gleam - ing, And eyes of joy are gleam - ing.



tal - ian art, But when it speaks from heart to heart The word is nev - er brok - en, The word is nev - er brok - en.



na - tion's name, Re - spect her for - tune and her fame, But I love the land that bore me, But I love the land that bore me.





From the key of E flat omit D and substitute D flat, and the key of A flat will be the result.  
Prepare the staff so that it shall represent correctly the pitches of this key.

E. S. THOMAS.

*Moderato.*

## A KIND WORD.

\* \* \*

1. Let not thy lips be si-lent When on-ly a word of praise Would send the broken-heart-ed Re-joic-ing on their ways.

2. When kindly smiles in greet-ing Would ling-er the long day through, The clouds turn in-to sun-light, Dark skies to fair-est blue.

## SEE THE MORNING STAR.

Remember that the dotted quarter is beat note here, and that the dotted half has two beats.

*Andantino.*

\* \* \*

1. See the morning star is bright as - cend - ing, Come to tell us gloomy night is end - ing, Gloomy night is end - ing.

2. Pal-er now, it pal-er beams; 'tis morning, East-ern skies are bright with beams of dawn-ing, Bright with beams of dawn-ing.

3. Grate-ful earth her songs of praise is pour - ing, Hal-le-lu-jahs we will raise a - dor - ing, We will raise a - dor - ing.

## A SPINNING SONG.

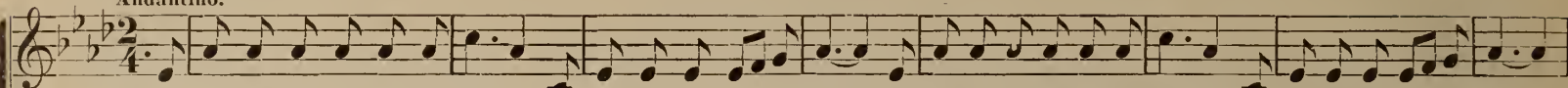
"And they brought that which they had spun, both of blue and of purple, and of scarlet and of fine twined linen."

Beginning on last part of beat.

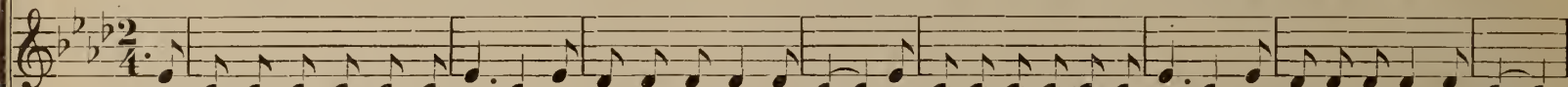
ALICE M. GUERNSEY.

G. F. R.

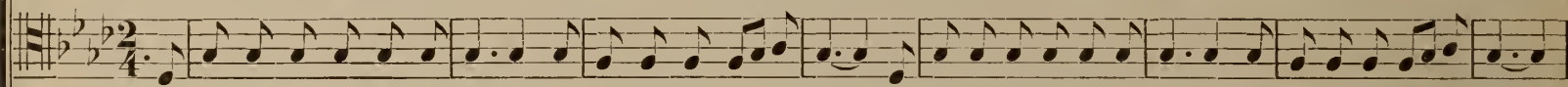
Andantino.



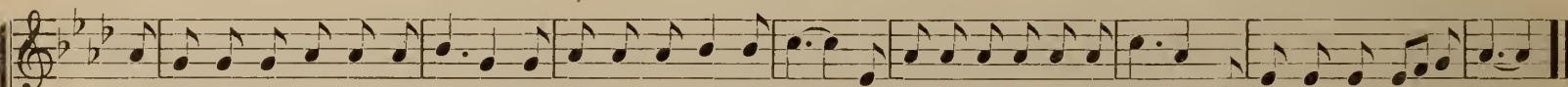
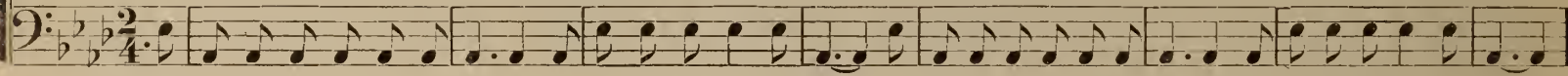
1. No gold for the al-tar's a-dorn-ing, No jew-els have I to bring; And men but with whispers of scorning May look at my of-fer-ing.



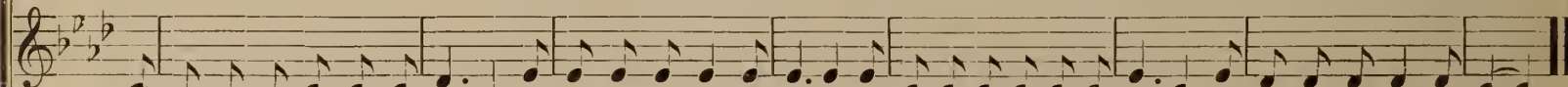
2. The knots nor the tan-gles con-ceal-ing, I bring Him the gift I've wrought; I know in His perfect re-veal-ing, With failure the work is fraught.



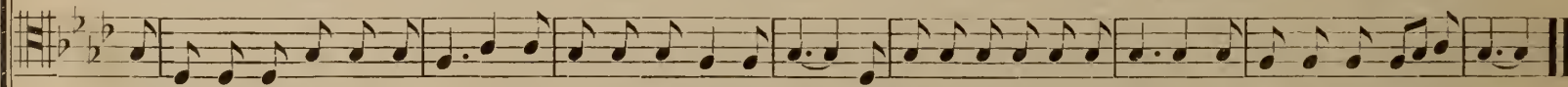
3. It may be the threads of my spinning The wish of my heart may tell—That longs to be free from its sinning, And ev-er in peace to dwell.



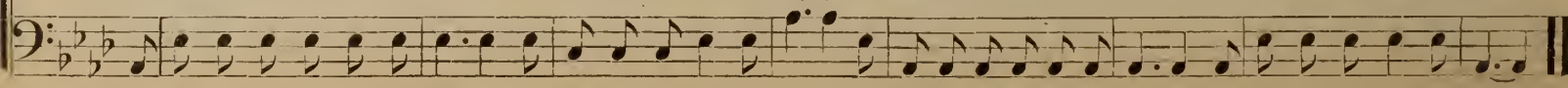
But He who is pur-er, di-vin-er, Than al-tar or shrine can be, Who dwells in the mystic She-chinah, Ac-cept-eth and bless-eth me.



I know there are spots on its brightness, The col-ors are pale and dim, And sullied the snow of its whiteness That fain I would bring to him.



Perhaps thro' the service of du-ty My work may be rendered meet, For weaving in mar-vel-ous beau-ty The vail of the Mer-cy-Seat!



In the practice of the dotted eighth followed by the sixteenth.

CARRIE M. THOMPSON.

PALMER HARTSOUGH.

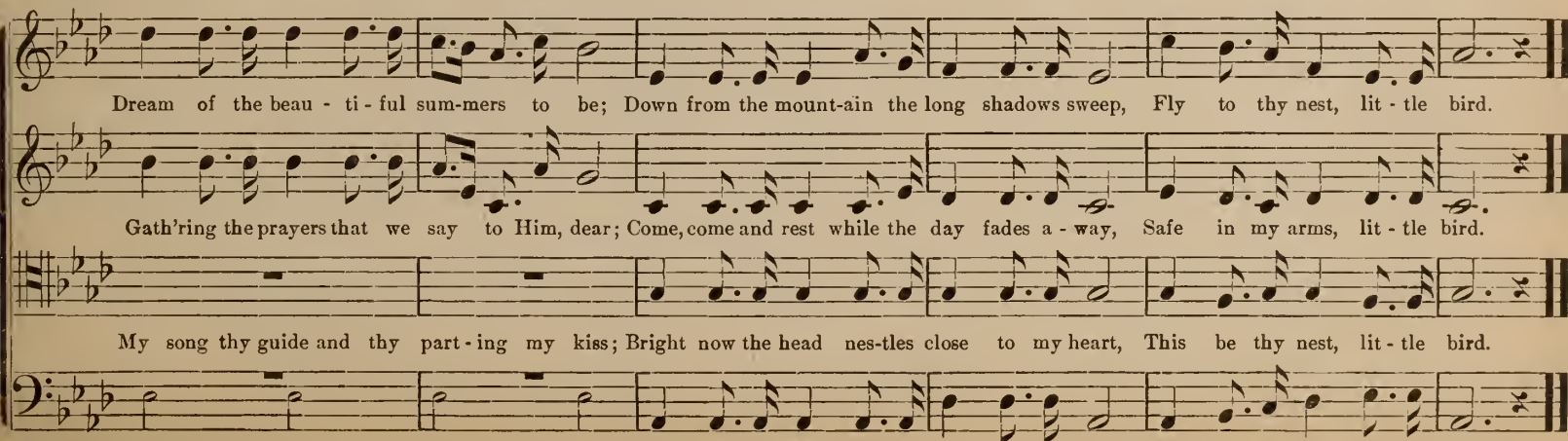
*Moderato.*



1. { Down from the mount-ain the long shadows sweep, Fly to thy nest, lit - tle bird; } Deep in he heart of some green for-est tree,  
 { Rocks now the riv - er its rip - ples to sleep, Hasten to thy nest, lit - tle bird. }

2. { In - to the cot - tage the soft shadows stray, Fly to my arms, lit - tle bird; } This is the hour when God's an-gels draw near,  
 { Watch while the night comes and day fades a - way, Safe in my arms, lit - tle bird. }

3. { Bright now the head nes-tles close to my heart, This be thy nest, lit - tle bird; } Flown into dream-world and left me in this,  
 { Eyes gen - tly close and sweet lips fall a - part, Oh, thou hast flown, lit - tle bird! }



Dream of the beau - ti - ful sum-mers to be; Down from the mount-ain the long shadows sweep, Fly to thy nest, lit - tle bird.

Gath'ring the prayers that we say to Him, dear; Come, come and rest while the day fades a - way, Safe in my arms, lit - tle bird.

My song thy guide and thy part-ing my kiss; Bright now the head nes-tles close to my heart, This be thy nest, lit - tle bird.



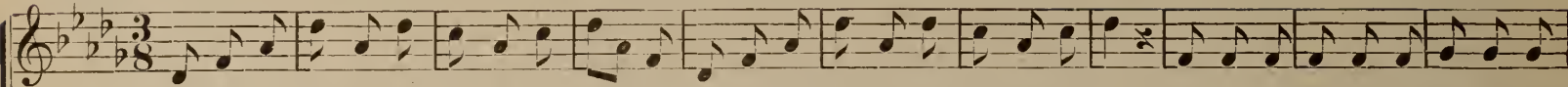
From the key of A flat omit G and substitute G flat, and the key of D flat will be the result.

# IN THE SUNSHINE.

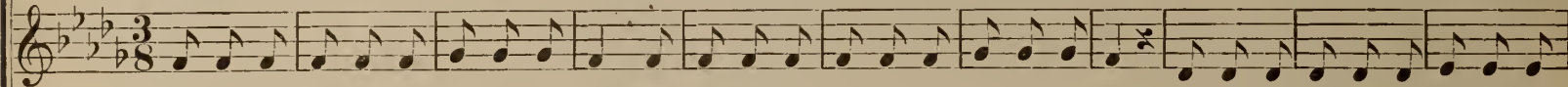
Quarters *might have been* beat notes, but eighths *look a little more bright.*

MARY R. JARVIS.

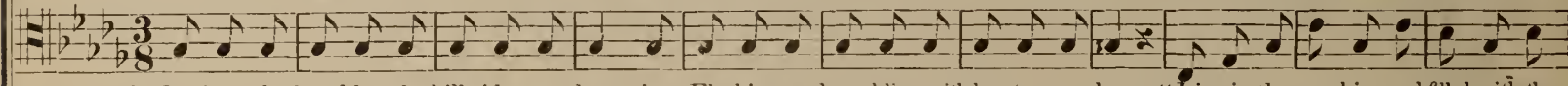
G. F. R.



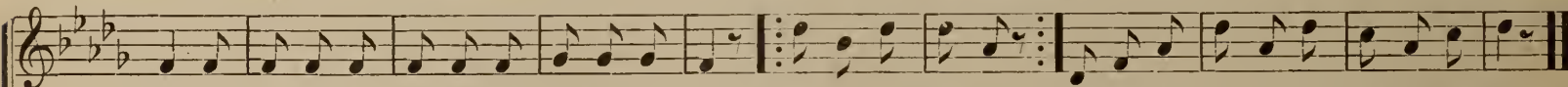
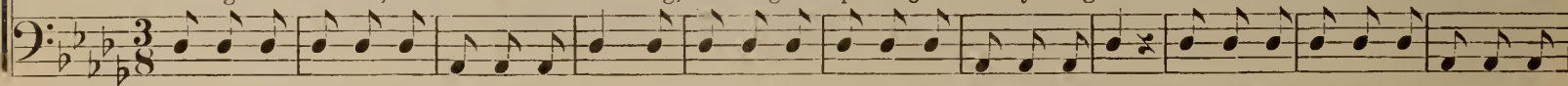
1. "Live in the sunshine," the skylark is sing-ing, Giv-ing a voice to the glad summer day; Out of the az-ure his clear notes are



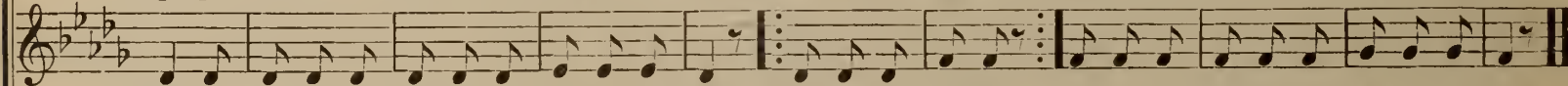
2. Clo-ver and dai-sy-moons down in the meadows, Breathe the same secret of liv-ing a-right, Lifting their bright heads a-far from the



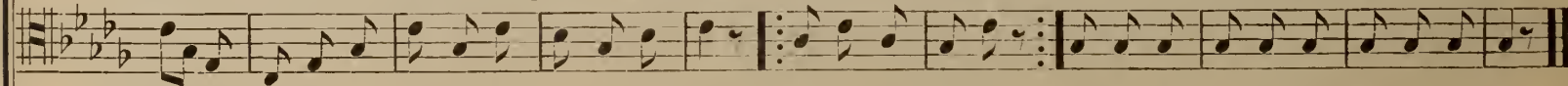
3. So sings the brooklet, the hill-side a-dorn-ing, Flashing and sparkling with beauty a-glow—"Live in the sunshine and filled with the



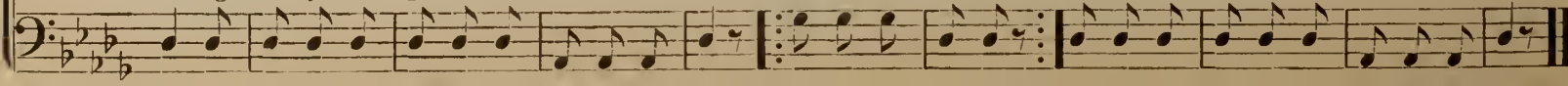
ring-ing—"Live in the sunshine, and sing while you may." Live in the sun-shine, Live in the sunshine, and sing while you may.



shadows—"Live in the sunshine and grow in the light," Live in the sunshine, Live in the sunshine, and grow in the light.



morn-ing Car-ry its brightness wher-ev-er you go!" Live in the sun-shine, Live in the sunshine wher-ev-er you go.



From the key of D flat take C and substitute C flat, and the key of G flat will be the result.

## SUNSHINE AFTER RAIN.

This signature looks formidable, but the music is as easy as if it were written in the key of G.

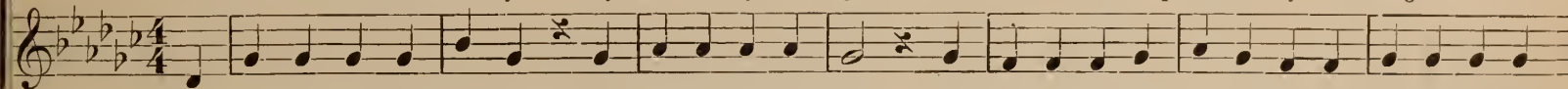
Y. B.

*Allegretto.*

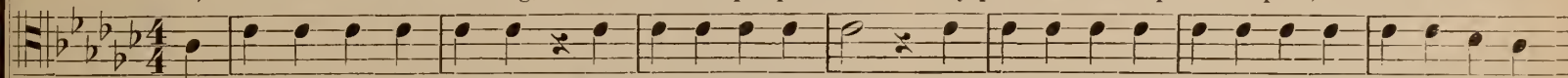
\* \* \*



1. Our skies are some-times cloud-y, They can't al-ways be bright, And oft what seems a pleas-ant day, Will change to storm ere



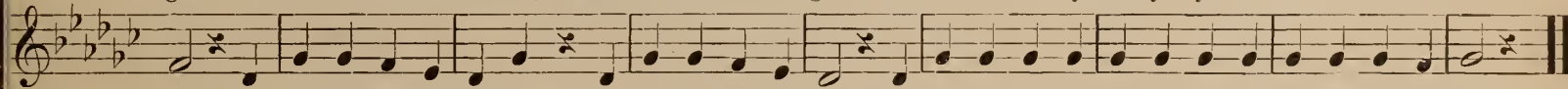
2. So, oft - en in life's morn-ing, We start with prospects fair; Gay pleasure smiles up - on our path, And sunshine fills the



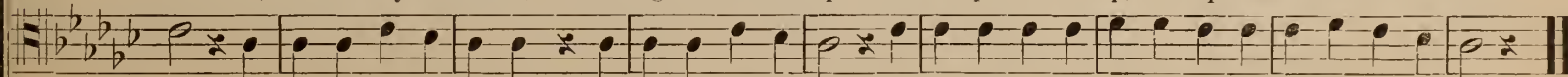
3. And ev - er, in af - flic - tion, When an - gry billows swell. Put faith and trust in Him a-bove Who do - eth all things



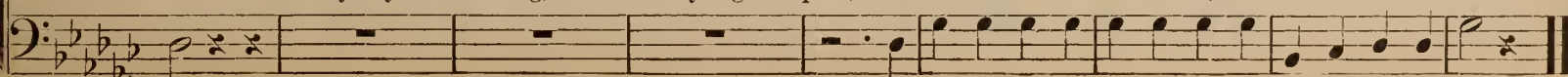
night. But tho' the sun be hid-den, We know 't will shine again; God sends for every cloudy day Sweet sunshine aft-er rain.



air. Yet, ere the day is finished, Our life grows dark with pain; God help us to look up, and hope For sunshine af-ter rain.



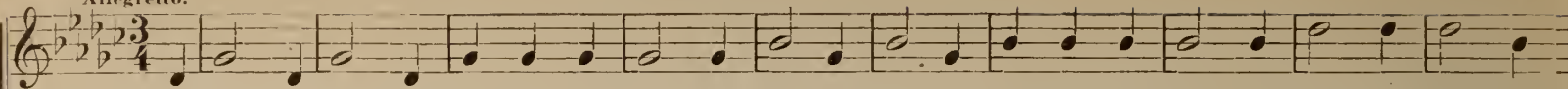
well. For ev - 'ry day of mourning, For ev - 'ry night of pain, God sends to hearts that trust in Him, Sweet sunshine after rain.



Each part first with syllables. When powers are not marked, let words govern.

*Allegretto.*

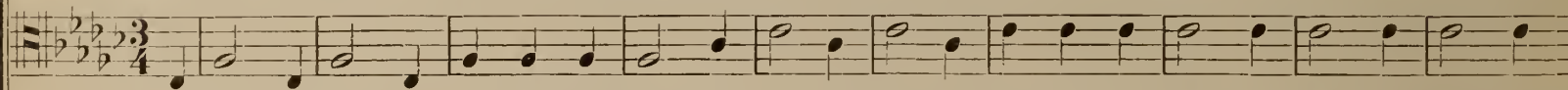
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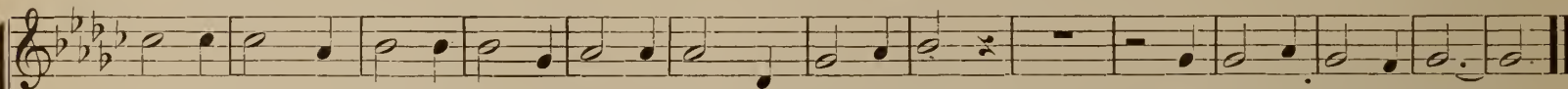
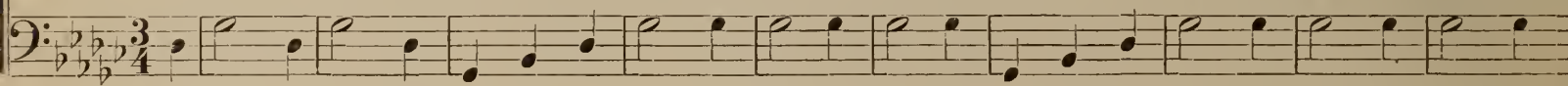
1. It comes! it comes! the beau - ti - ful rain! And pant - ing fields no long - er com - plain; The thirst - y ground, with



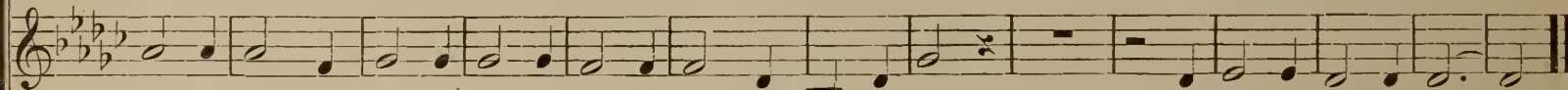
2. It comes! it comes! the dust - cov - ered trees Fling wide their arms to wel - come the breeze; It cheer - ly tin - kles



3. It comes! it comes! the poor, droop - ing flow'r Un - folds its leaves to wel - come the show'r; The swal - low bathes its



right good will, The crys - tal flood is quaff - ing still. Is quaff - ing still, is quaff - ing still, is quaff - ing, quaff - ing still.



down the spout, With mer - ry laugh comes leaping out, Comes leap - ing out, comes leap - ing out, comes leap - ing, leap - ing out.

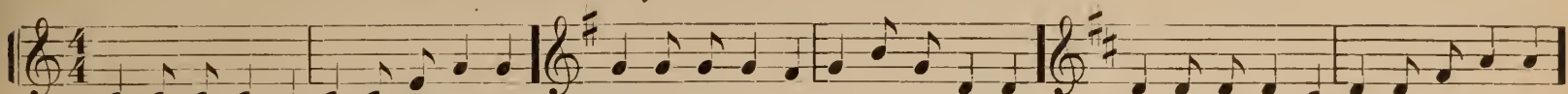


shin - ing wings, And glad - some - ly his song he sings, His song he sings, his song he sings, his thankful song he sings.






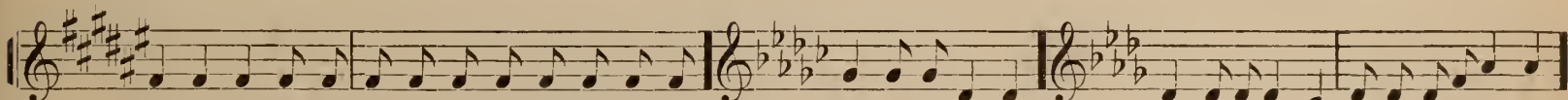
Every singer should be able to change quickly the *mental effect* of a tone, while using it to pass from one key to another. For example, the G, which is five (sol) in the first key, should instantaneously have the *feeling*, or mental effect, of one (do) when it commences the next key. This ability to change the mental effect of a tone may be acquired by practice. Sing syllables first. Do not rely upon instrumental help after taking the pitch. See if you come out right.



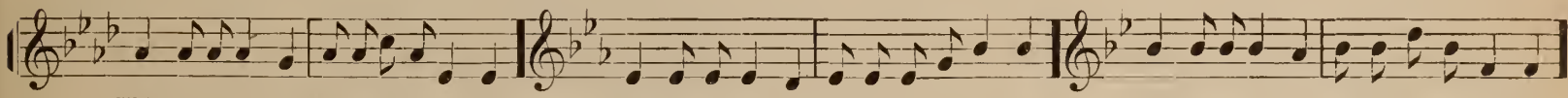
This is the key of C, do mi sol sol.      This is the key of G, mi do sol sol.      This is the key of D, do mi sol sol.




This is the key of A, mi do sol sol.      This is the key of E, do mi sol sol.      This is the key of B, mi do sol sol.



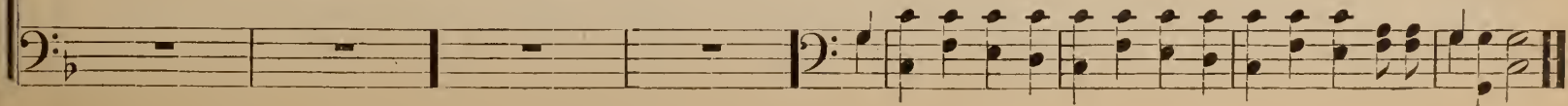
This is F sharp, and by the en-harmonic change is G flat, do sol sol.      This is the key of D flat, do mi sol sol.



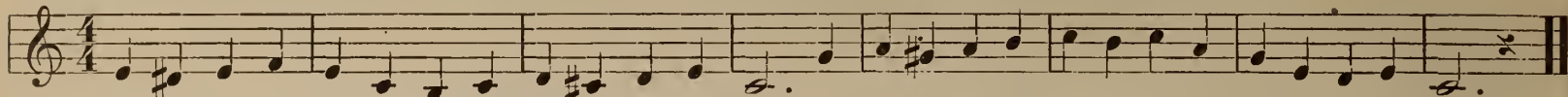
This is the key of A flat, mi do sol sol.      This is the key of E flat, do mi sol sol.      This is the key of B flat, mi do sol sol.



This is the key of F, do mi sol, and here we are at home once more. Now touch the key and let us see If all agree at the key of C.

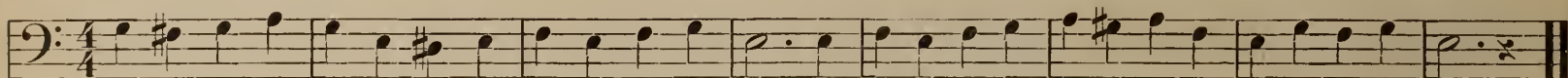


When tones not belonging to a key are so introduced into it that they do not cause the key tone to change, they are called *Chromatic tones*. The regular members of keys are called *Diatonic tones*. (See Teachers' Club.) Two lessons having the same words may be sung together.



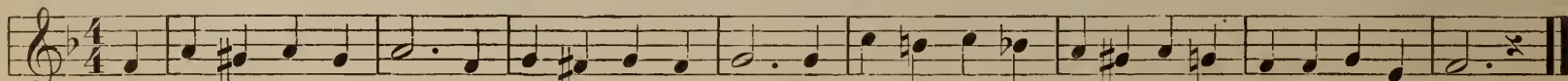
m ri m f m d t d r di r m d s l si l t d t d l s m r m d  
Soft - ly fades the day - light In the far - off west - ern sky, And soft the shadows lin - ger When the si - lent night is nigh.

Chromatic tones give a pleasant coloring to music, often making it more expressive than if it were composed entirely of diatonic tones. Let Tenors join Base when both numbers are sung.



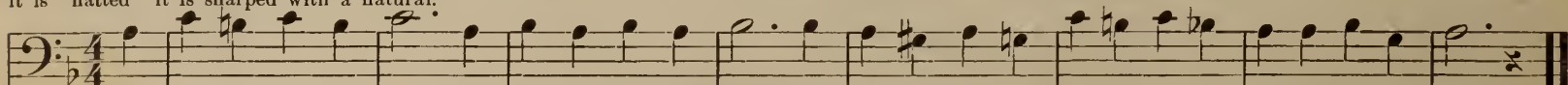
s fi s l s m ri m f m f s m m f m f s l si l f m s f s m  
Soft - ly fades the day - light In the far - off west - ern sky, And soft the shadows lin - ger When the si - lent night is nigh.

The effect of an accidental continues to the next bar, unless another accidental intervenes. In the fifth measure of the following lesson, the first accidental (the natural) sharpens the line, and the second (the flat) restores it to its diatonic condition; or some would say the flat cancels the effect of the natural; but it does not. The flat indicates a new pitch, but the effect of the natural remains as long as wanted. No canceling is ever done by any of these characters.




d m ri m ri m d r di r di r r s fi s f m ri m r d d r t d  
The breeze is fair and free Up - on the sum - mer sea; O'er rock - ing waves and sparkling tides Our boat in safe - ty rides.

When the staff is prepared to represent a key its lines and spaces are said to be diatonic, for they correspond to and represent the diatonic tones of the key. A line or space may always be sharpened or flatted from its diatonic condition. When its diatonic condition is "natural" it is sharpened with a sharp, when it is "flatted" it is sharpened with a natural.



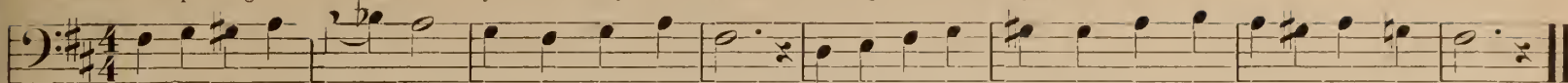
m s fi s fi s m f m f m f f m ri m r s fi s f m m f r m  
The breeze is fair and free Up - on the sum - mer sea; O'er rock - ing waves and sparkling tides Our boat in safe - ty rides.

When a diatonic tone is named with the word "sharp" (C sharp), and a line or space is sharpened in the signature-place to represent it, that degree can only be flatted by a natural (producing in the fifth measure here flat seven.) The natural is a device to sharp a flatted line or space, or flat a sharpened one, and it never acts in any other way.



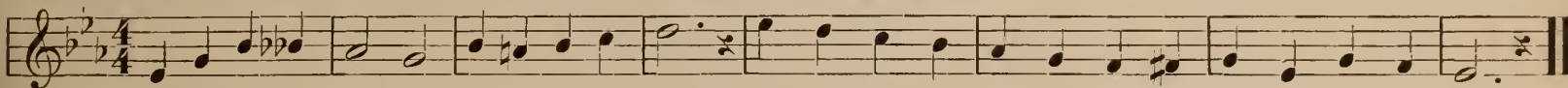
d r ri m f m r di r m d d t te l d l s f m ri m r d  
All is peace and qui - et, Eve - ning shades hang low O'er the fad - ing land - scape round us And the mountain's brow,

While a sharped degree  $\sharp$  the staff can only be flatted by a natural, a natural degree is flatted by a flat.



m f fi s l le s f m f s m d r m f fi fi s l s fi s f m  
All is peace and qui - et, Eve - ning shades hang low O'er the fad - ing land - scape round us And the mountain's brow.

Any line or space may be sharped or flatted from its diatonic condition. When in its diatonic condition it is already flatted, it can only be flatted again by a character called a *double flat*. (The double flat is never used on a natural degree of the staff.)



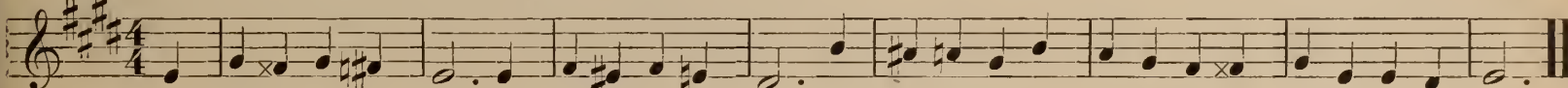
d m s se f m s fi s l t d t l s f m r ri m d m r d  
Yon - der in the dis - tance, Where the sunlight lay, Rise the eve - ning mist - clouds At the clos - ing of the day.

The natural is the only character that will sharp a flatted degree of the staff. In this lesson it indicates "sharp four" and "sharp one."



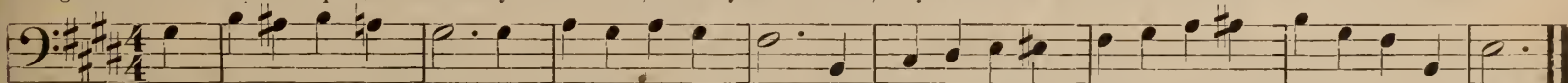
d d m me r d t l s fi s l t d di r m f fi s m s s d  
Yon - der in the dis - tance, Where the sunlight lay, Rise the eve - ning mist - clouds At the clos - ing of the day.

A sharped line or space is *sharped* by a character called a *double sharp*. Two here being F sharp, sharp two is F double sharp. A double sharped degree of the staff is *flatted* by a compound character consisting of a natural and a sharp.



d m ri m r d d r di r d t s fi f m s f m r ri m d d t d  
Oh, fair the land of youth! Where perfumed breezes blow, Where hopes fulfilled go hand in hand, And thorn-less ros - es grow.

It should be kept in mind that accidentals have no more to do with notes than the sharps or flats in the signature-place have. The accidental changes the signification of the line or space, and then any kind of note, or many or few notes, may be used to the next bar.



m s fi s f m m f m f m r s l t d di r m f fi s m r s d  
Oh, fair the land of youth! Where perfumed breezes blow, Where hopes fulfilled go hand in hand, And thorn-less ros - es grow.

NOTE.—In our system it requires seven characters ( $\sharp$ ,  $\flat$ ,  $\natural$ ,  $\times$ ,  $\sharp\sharp$ ,  $\flat\flat$ ,  $\natural\sharp$ ) to do "sharping" and "flattening" (for simply sharpening or flattening is all that any of them ever do.) In one condition of a line or space the sharp does the sharpening, in another the double sharp is required to do the same thing. In another very common condition the only thing that will do the sharpening is a natural, and in another the natural and flat combined is required to make the line or space represent the half step higher pitch (always either a half step higher or lower—never more.) In one condition of a line or space the flat flats, in another the double flat does the same thing, and in another the natural does precisely the same, and in still another the natural and sharp combined acts as the flat. Let me repeat: not one of these characters ever acts in any other way than as a *sharp* or a *flat*. The plain and simple object of each is to represent a new pitch a half step higher or a half step lower, and any other thought about any one of them brings confusion and trouble.



## SUMMER'S HERE.

Chromatic tones will grow more and more agreeable as the learner progresses.

F. L. MACE.

G. F. R.

1. The year has on her bri-dal robes, Her jew-els and her crown; And smiling proud-ly on his bride, The roy-al sun looks down.

2. A child no more, she flings a-side Her Mayday wreaths of green; Transfigured in the light of love, She blooms a-ra-diant queen.

3. Ring all your bells, ye sil-ver rills, Your woodland voi-ces pour, And war-ble, war-ble, hap-py birds, For Summer's here once more.

## NEVER MIND.

It is a good plan to have all sing each part first with syllables.

G. F. R.

*Moderato.*

1. Friends, donot be too much troubled By the tri-als you must find Strewn a-long be-side your pathway; Travel on and "nev-er mind."

2. Trav-el onward, working, hoping, Cast no ling'ring glance behind At the tri-als once encountered; Look ahead, and "nev-er mind."

3. Fate may threaten, clouds may lower, En-e-mies may be combined, If your trust in God be steadfast, He will help you, "nev-er mind."

# WHAT SHALL I TENDER THEE?

47

The words indicate power and quality when there are no dynamic marks.

EVA ALICE.  
Moderato.

G. F. R.

1. What shall I ten-der thee, mother, most dear? What shall I of-fer thee whilst thou art here? What can I prof-fer thee?

2. What can I render thee, where shall I rove? What in the wild world can e-qual thy love? Naught can be found on this

3. I'll give a lov-ing heart, faithful and true; Long as it beat-eth it beat-eth for you; I'll give a lov-ing heart,

*Dynamic markings: s, fi, f, m, r, di, s*

what can there be Meet for the kind-ness thou'st shown un-to me? Meet for the kind-ness thou'st shown un-to me?

beau-ti-ful sphere Like the true love of a moth-er most dear, Like the true love of a moth-er most dear.

changeless and true; In earth or heav-en, it beat-eth for you, In earth or heav-en, it beat-eth for you.

*Dynamic markings: f, fi*

## SONG OF THE DAYS.

Eighths look more cheerful for beat notes here than quarters would, but they do not go any faster.

G. C.  
Allegretto.

G. F. R.

1. Oh, the <sup>s</sup> cheer-<sup>fi</sup> y days of spring! When the budding woods are ring-ing, And the brook-let on the lea In its <sup>r</sup> own wild way is sing-ing.

2. Oh, the <sup>t</sup> pleas-<sup>li</sup> ant sum-mer days! When the buds have found completeness, And the flow'rs, all drowsed in balm, Fill the qui-et air with sweetness.

3. Oh, the <sup>m</sup> days so <sup>ri</sup> sad-ly sweet! When the birds are southward call-ing, And the <sup>r</sup> gold-en waves of wheat Round the reap-er's feet are fall-ing.

*f* *fi*

## FAINTING HEART, LOOK UP.

Do not these chromatic visitors give a pleasant coloring to the music?

AGNES L. PRATT.

G. F. R.

1. Fainting heart, look up, take courage, Clouds are melting fast a-way; And beyond night's glowing port-als Breaks the dawn of cloudless day.

2. <sup>m</sup> Ne'er <sup>ri</sup> give way to i-dle dreaming, <sup>r</sup> Act with all thy will and might; <sup>m</sup> Take thy way, thro' clouds and darkness, To the bless-ed realm of light.

3. All a-round is dark as midnight, Low hang clouds of dim despair; But look up-ward, fainting trav-ler, And, be-hold, the light is there.

*f* *fi* *s*



Vary power and quality as called for by the words.

G. F. R.

G. F. R.

Andantino.

1. In the qui-et val - ley Soft the breezes sigh, But up-on the mount - ain Tempests wildly fly; So when care and

2. But in qui-et val - leys Peace doth more abound; Not in heights am - bi - tious Will it oft be found: So when care and

troub - le Sweep a-cross the breast, 'Tis not on the mount - ain We can find our rest, We can find (can find) our rest.

troub - le Sweep across the breast, In the qui-et val - leys We will seek our rest, We will seek (will seek) our rest.

Going to another key during a piece of music is called *modulating*. The strain in another key is called a *modulation*. In modulation accidentals may represent diatonic tones of the new key introduced. Where the modulation is short, it is usual to keep the syllables in the key of the piece, and treat the diatonic visitors as chromatic tones, but the true application of syllables will change with keys, and so keep diatonic syllables to diatonic tones. The two initials just before the change of key, is to aid in changing the mental effect of the tone from one key to the other. The second syllable may be touched lightly or it may be only *thought*.

Key of G. Key of C.

m r d d t l sd t l s f m r ds m r d d t l s l t d r d t d .  
On a lone-ly sea-girt isle Where the waves dash mourn-ful-ly, Stands a cas-tle old and grand, Look-ing out-ward to the sea.

After a modulation the ear always demands a return to the original key.

Key of G. Key of C.

d r m m f f df s l t s l t ds d r m m f f d f f m r s s d  
On a lone-ly sea-girt isle Where the waves dash mourn-ful-ly, Stands a cas-tle old and grand, Look-ing out-ward to the sea.

There are no chromatic tones here; all are diatonic in one key or the other. Accidentals sometimes help to represent chromatic tones and often (in modulation) diatonic tones.

Key of A. Key of D.

m s d r m s d rs l t d r m r ds d t d s d t d s d t l s l m r d  
Ripe the har-vest! ripe and yel-low, Stand-eth up each gold-en sheaf, While the fruitage, bright and mellow, Hide be-neath the shelt'-ring leaf.

The reason we know that G sharp is diatonic here is, that at end of the second line we feel that A is, for the moment, key-tone.

Key of A. Key of D.

d t l s d t l sd f r m f s l t ds m s f m s f m s f m s f m f m f s s d  
Ripe the har-vest! ripe and yel-low, Standeth up each gold-en sheaf, While the fruit-age, bright and mel-low, Hide beneath the shelt'-ring leaf.

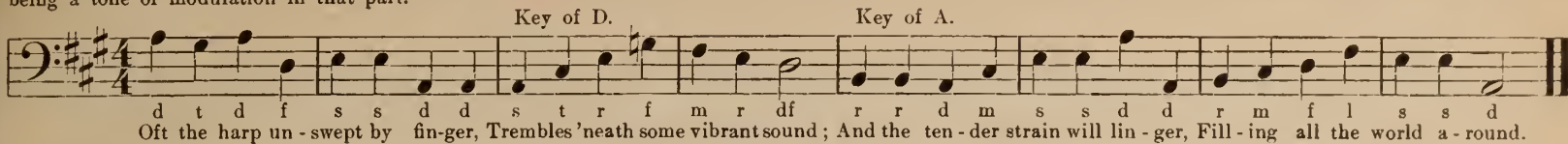
The tone of the modulation which does not belong to the first key is called the "modulating tone," or the "tone of modulation." A modulation may be prepared for by changing the mental effect of the tone or tones, just preceding it.

Key of D. Key of A.

d r m r d t d sr f f f r d r ml t s d s r s m d f m r d d t d  
Oft the harp unswept by fin-ger, Trembles 'neath some vibrant sound; And the ten-der strain will lin-ger, Fill-ing all the world a-round.

When two or more parts are sung together a tone of modulation in one part affects the others, so that the key may change in some parts without there being a tone of modulation in that part.

Key of D.                      Key of A.

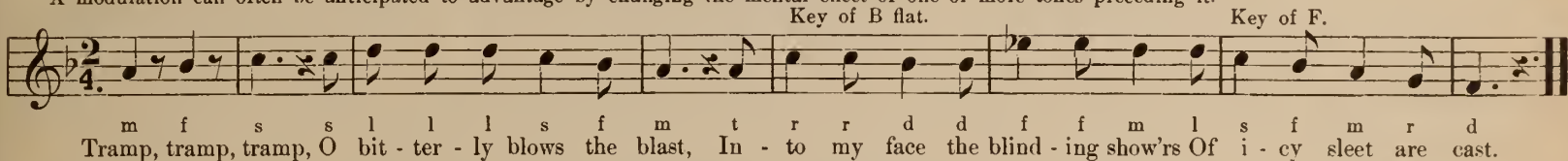


d t d f s s d d s t r f m r df r r d m s s d d r m f l s s d

Oft the harp un-swept by finger, Trembles 'neath some vibrant sound; And the ten-der strain will lin-ger, Fill-ing all the world a-round.

A modulation can often be anticipated to advantage by changing the mental effect of one or more tones preceding it.

Key of B flat.                      Key of F.

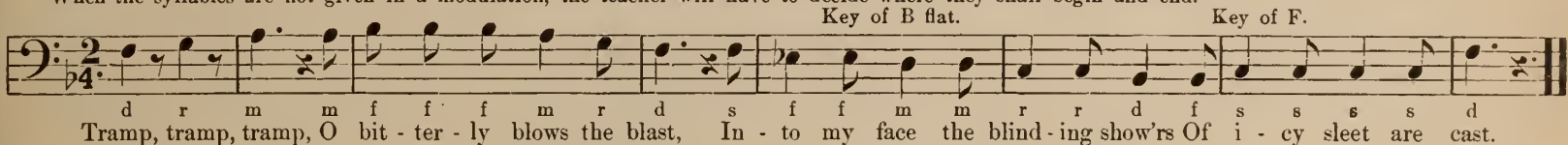


m f s s l l l s f m t r r d d f f m l s f m r d

Tramp, tramp, tramp, O bit-ter-ly blows the blast, In-to my face the blind-ing show'rs Of i-cy sleet are cast.

When the syllables are not given in a modulation, the teacher will have to decide where they shall begin and end.

Key of B flat.                      Key of F.

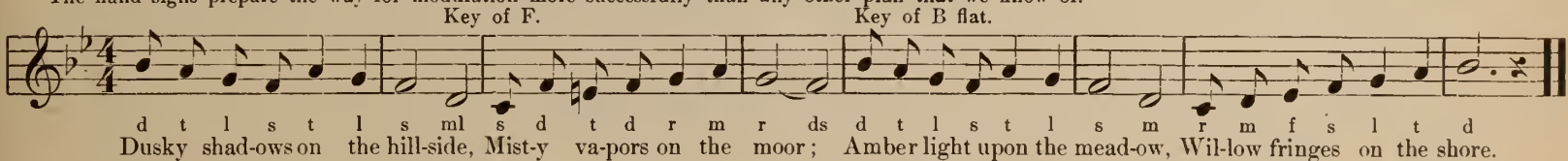


d r m m f f f m r d s f f m m r r d f s s s s d

Tramp, tramp, tramp, O bit-ter-ly blows the blast, In-to my face the blind-ing show'rs Of i-cy sleet are cast.

The hand signs prepare the way for modulation more successfully than any other plan that we know of.

Key of F.                      Key of B flat.

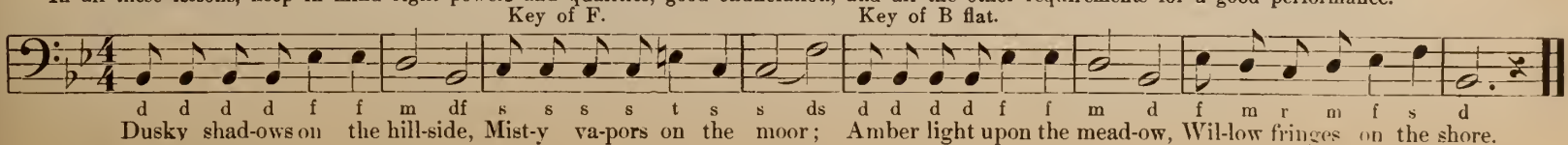


d t l s t l s ml s d t d r m r ds d t l s t l s m r m f s l t d

Dusky shad-ows on the hill-side, Mist-y va-pors on the moor; Amber light upon the mead-ow, Wil-low fringes on the shore.

In all these lessons, keep in mind right powers and qualities, good enunciation, and all the other requirements for a good performance.

Key of F.                      Key of B flat.



d d d d f f m df s s s s t s s ds d d d d f f m d f m r m f s d

Dusky shad-ows on the hill-side, Mist-y va-pors on the moor; Amber light upon the mead-ow, Wil-low fringes on the shore.



F sharp, as used here, is not a chromatic tone; it is diatonic in the key of G, and carries the hearer temporarily to that key. But when the F is heard, the ear is taken back, so to speak, to the key of C.

J. E. CARPENTER.

Key of G.

G. F. R.

Key of C.

*Allegretto.*

1. Oh, let mu - sic and song Be our pas - time to - night, Few the mo - ments in life we can spare (we can spare;) There is

2. It is true that time flies When we're hap - py and gay, It is care that the hours pro - long (hours pro - long;) Ah! but

time e - nough yet For an hour of de - light, Then let mu - sic and song have a share, . . . yes, mu - sic, yes,

do we not fly From our troub - les a - way In the moments of mu - sic and song, . . . and song,

of mu - sic and song, have a share,

mu - sic, Then let mu - sic and song have a share, . . . Let mu - sic and song have a share. . . .

and song, In the moments of mu - sic and song, . . . The mo - ments of mu - sic and song. . . .

of mu - sic and song, have a share, of mu - sic and song, have a share.

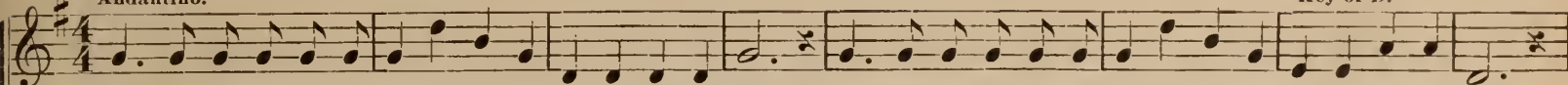
Let the tone of modulation occur in any part, all the others feel its effect. At the end of the line, where the C sharp occurs, D is felt to be temporarily the key tone; but when C comes in, the ear demands the previous key tone.

J. H. A. HICKS.

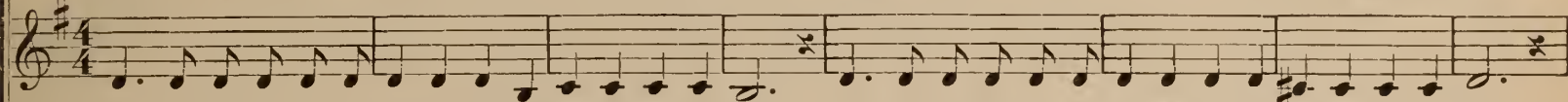
G. F. R.

*Andantino.*

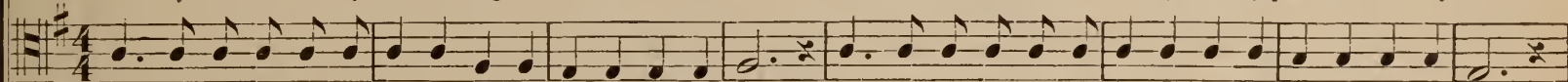
Key of D.



1. Now the ros-y hours of morning Wake thee from the night's repose; Fresh, with vigor crowned, up-ris-ing, La-bor till the day shall close.



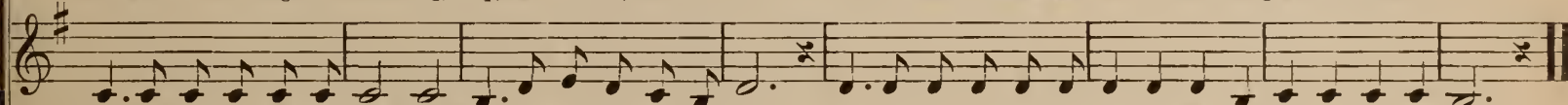
2. Ev-ery hour and ev-ery minute Brings its store of toil and care; Up, a-rise! and do thy du-ty, Act thy part and claim thy share.



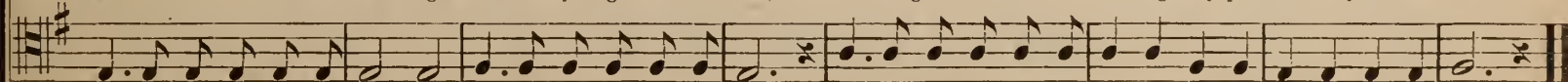
3. Let the morning sunbeams find thee Working out some no-ble plan; Up, and bear thy standard bravely, And in ear-nest play the man.



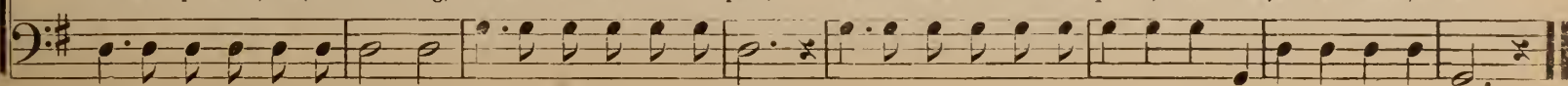
Not with i-dle thoughts be mus-ing, Up, be no-ble, and be true! In life's field of ceaseless la-bor Something waits for thee to do.



Leave not till to-morrow's dawn-ing What to-day might well be done, For the gold-en mor-row com-ing May perchance thy life out-run.



Toil with pleasure, cease not do-ing, Toil and care will soon be past; Labor now while thou hast power, Rest comes, sure and sweet, at last.



Toil with pleasure, cease not do-ing, Toil and care will soon be past; Labor now while thou hast power, Rest comes, sure and sweet, at last.

## SPRING-TIME GLADNESS.

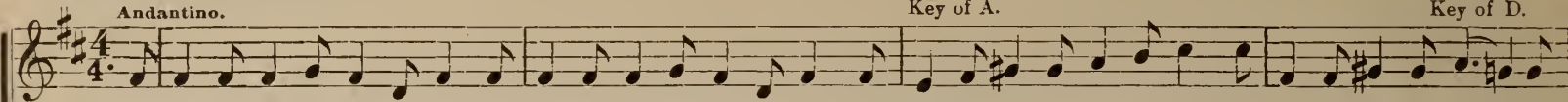
There are no chromatic tones here; all are regular members of keys (diatonic). Notice how G sharp takes us to the key of A (to which it belongs), and how G takes us back again to the key of D.

Mrs. SUSAN ARCHER TALLEY.

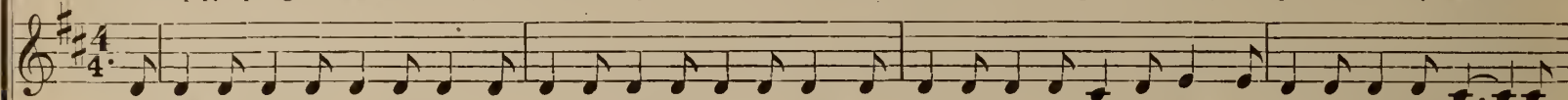
Andantino.

Key of A.

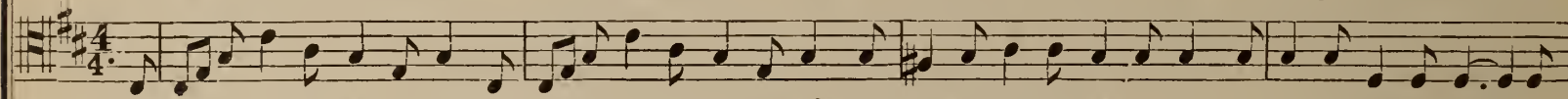
G. F. R.  
Key of D.



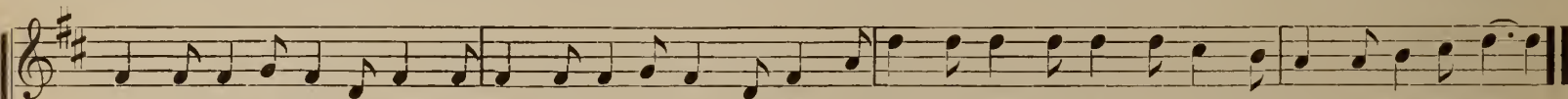
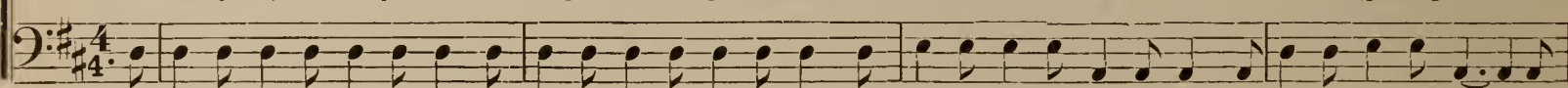
1. The hap-py Spring hath woke to birth, And all the sky and all the earth Are fresh'ning in - to glee-ful mirth, With perfume ev - 'ry - where. I



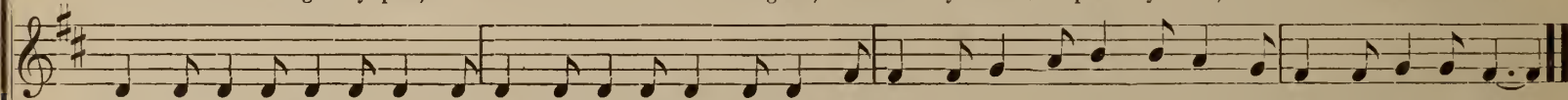
2. A new-er life is in my heart; I feel its springs more fresh-ly start— I feel my spir - it but a part Of hap-py earth and air. And



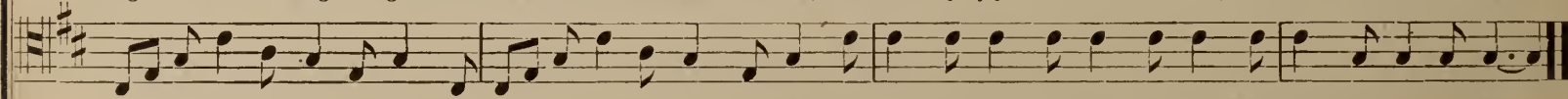
3. Pass soft - ly on, sweet A - pril hours, In mingled bloom, and light, and show'rs, For June will come with leaf - y bow'rs, And Au-tumn, pass-ing fair. Thro'



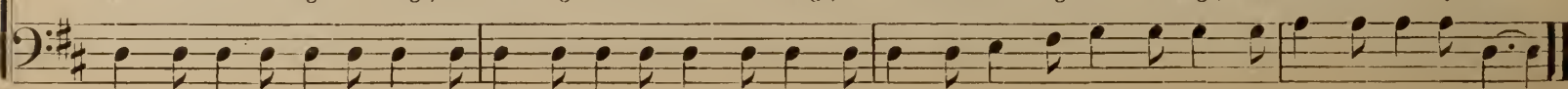
feel the breez-es light - ly pass, I see the vio-lets in the grass, And fleec - y clouds, a pearl - y mass, From o'er the wa - ters fair.



through the world I long to go Where flow - ers bloom and wa - ters flow, And ev - 'ry joy of na - ture know, And ev - 'ry beau - ty rare.



all the sea-son's flight I'll range, And dreading nei-ther chill nor change, The love that noth - ing can estrange, Makes Summer ev - 'ry - where.





# MY HONEST FRIEND.

55

The key of E begins where the D sharp is heard, and continues until the D in the Alto causes A to be the key-tone again.  
FRED. W. KNAPP.

Key of E. G F R.

1. { He came to me so smil-ing - ly, And firm-ly shook my hand; }  
He spoke to me so sil-ver-ly,, In accents smooth and bland. } 'Tis true I knew him not, but yet His way and mien, so

2. { He talk'd to me so man-li-ly A-bout his home af-fairs, }  
And spoke both frank and willing-ly Of ma-ny busi-ness cares. } He told me most that happen'd from The mo-ment of his

Key of A.

kind, Pro-claim at once the gen-tle-man We ver-y sel-dom find.

birth; I grasped his hand in joy to think I'd found a soul of worth.

- 3 He drew me now so lovingly  
A little way aside,  
And whispered me confidingly,  
With air so *bona fide*,  
And said it was with deep chagrin  
That he did ask of me—  
But did I have about me then  
So small a note as "V?"
- 4 I slipped the sum most willingly  
Into his honest hand;  
He bowed to me so tearfully—  
My friend he'd ever stand.  
We parted—but grim death, alas!  
Overtook this nature's prince,—  
That is, I think he *must* be dead,  
For I've not seen him since.

## WE CAN MAKE HOME HAPPY.

The tone of modulation is the new tone that takes us temporarily to another key. First it is B taking us to the key of C, then it is B flat bringing us back to the key of F.

Moderato.

Key of C. G. F. R.

1. Tho' we may not change the cot - tage For a man - sion tall and grand, Or exchange the lit - tle grass - plot For a bound - less stretch of

2. Tho' we have no means to pur - chase Cost - ly pic - tures, rich and rare; Tho' we have no silk - en cur - tains On the walls all white and

3. We can fill our homes with mu - sic, And with sunshine brimming o'er, If a - gainst all strife and dis - cord We but firm - ly close the

Key of F.

land. We can make home hap - py, We can make home gay, Al - ways where the will is, There will be a way.

bare. Yet we can, we can make home happy, We can make, can make home gay, Always, always where the will is, There will be a way.

door. Yet we can, we can make home happy, We can make, can make home gay, Always where the will is, There will be a way.

We can make home gay, There will be,

# SERENADE.

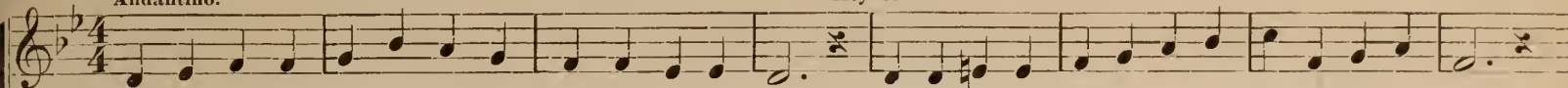
57

E is not in the key of B flat, but is in the key of F. So when E occurs (as used here) it brings the key of F. E flat is not in the key of F, but is in the key of B flat. So when that occurs we are in the key of B flat again.

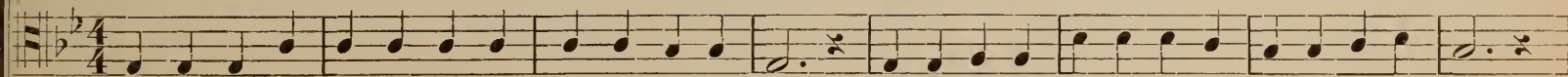
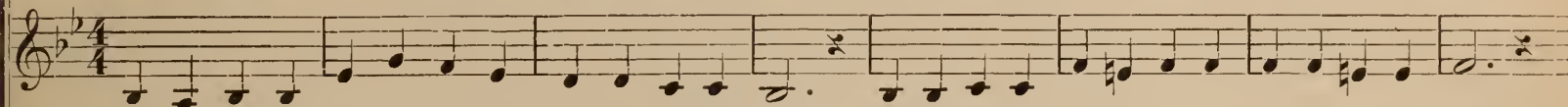
Andantino.

Key of F.

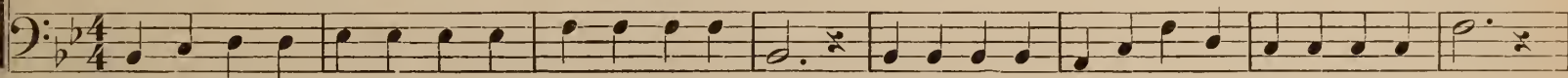
G. F. R.



1. Soft and gen - tle be thy slumbers, Calm as moon-lit seas, Like the harp's en-dur-ing numbers, Dy-ing on the breeze;



2. As thy pil-lowed head re - pos - es Fade thy dreams a - way, Like the night perfumed by ros-es, Sigh-ing for the day;



Key of B flat.

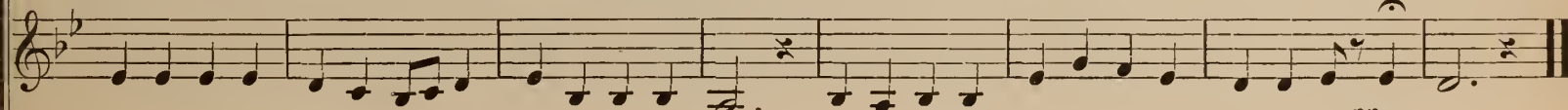
Key of F.

Key of B flat.

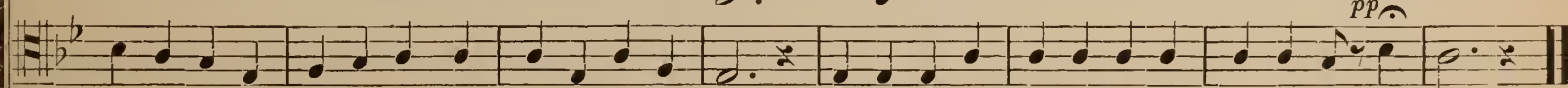
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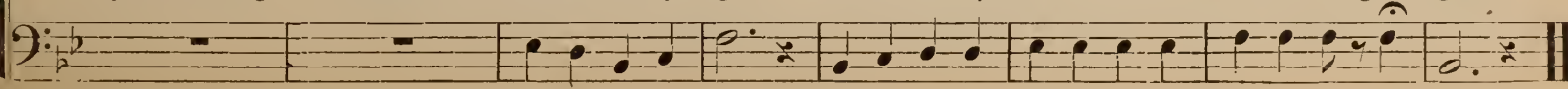
May thy guardian spir-it tend thee, Shade thee from all blight, Sweetest dreams may heaven send thee, Dearest one, good night.



*pp*

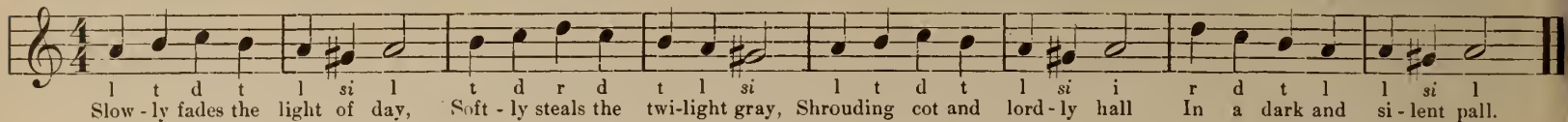


Joys are wait-ing to receive thee, Stars shed kindly light, Treasure of my heart I leave thee, Dearest one, good night,



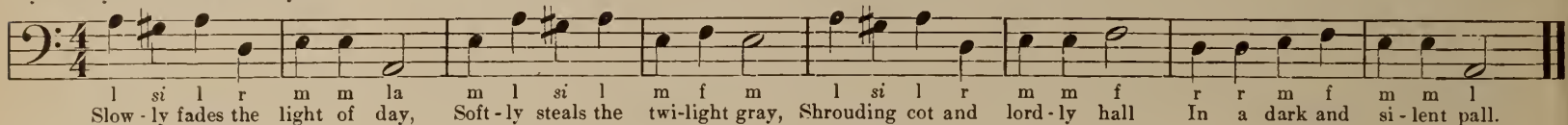


From any Major key omit five and substitute sharp five, and the Relative Minor key will be the result. The sharp five of the Major key becomes seven of the Minor, and that which was six of the Major becomes the new key-tone. (The Teachers' Club has an unusually successful way of introducing this subject.)



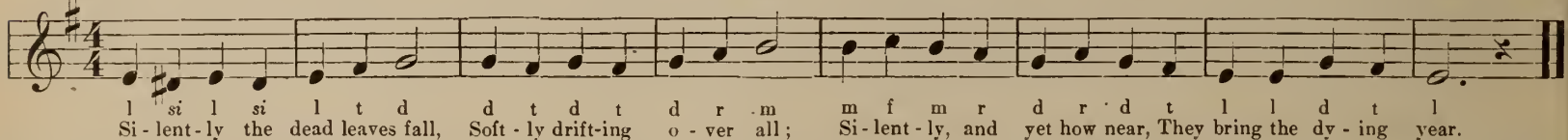
Slow - ly fades the light of day, Soft - ly steals the twi-light gray, Shrouding cot and lord - ly hall In a dark and si - lent pall.

G sharp is here a diatonic tone. It is not represented in the signature place, but by an accidental, (as diatonic tones often are in modulations). "La" is the key-tone syllable in Minor keys.



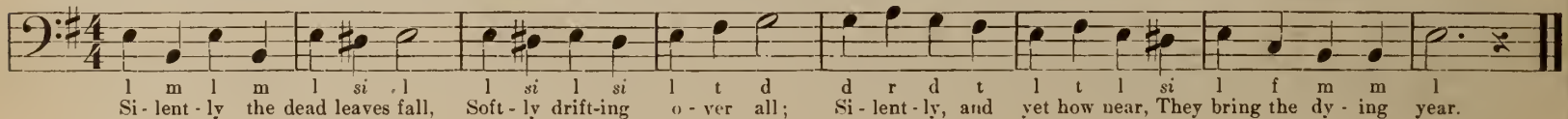
Slow - ly fades the light of day, Soft - ly steals the twi-light gray, Shrouding cot and lord - ly hall In a dark and si - lent pall.

Relative keys have the same signature "One sharp" is therefore the signature to G major and E minor. "Natural" is the signature to C major and A minor.



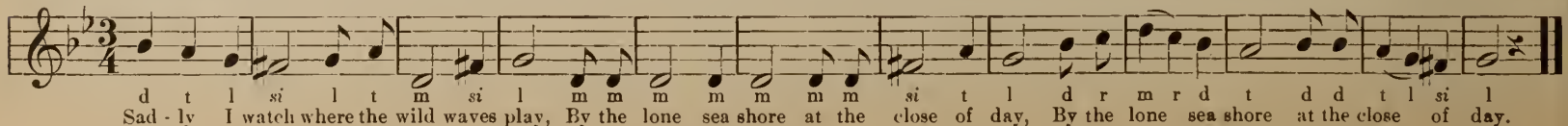
Si - lent - ly the dead leaves fall, Soft - ly drift - ing o - ver all; Si - lent - ly, and yet how near, They bring the dy - ing year.

On seeing a signature one must look through a piece to see whether it is in a Major or a Minor key. If the tone that would be five in the Major key is not there, but instead the tone that would be sharp five in the Major, it is probably Minor, but the last tone of the base will decide. That is always key-tone.



Si - lent - ly the dead leaves fall, Soft - ly drift - ing o - ver all; Si - lent - ly, and yet how near, They bring the dy - ing year.

The advantage is now seen of using "ti" for seven of Major keys and for two of Minor keys. Before the introduction of this syllable "si" was applied to two diatonic tones in Minor keys.



Sad - ly I watch where the wild waves play, By the lone sea shore at the close of day, By the lone sea shore at the close of day.

The *condition* of the staff when prepared for a key is its signature or sign. In Major keys the condition is shown in the signature place, excepting in modulations. In Minor keys all the diatonic tones of the key are not shown in the signature place.

l si l m r r d m l l t d t l si l t m si l l t d t l si l l r m m l

Sad-ly I watch where the wild waves play, By the lone sea shore at the close of day, By the lone sea shore at the close of day.

Modulations from a Minor key to its relative Major are common. Observe how quickly the *major effect* is produced when the tone *five* of the Major key is restored, (the tone which was omitted to form the relative Minor key).

Key of A major.
Key of F sharp minor.

m l t d t l si l t d t s d r m r d t d r m r m d t l t l si l

Once more I can picture the scene as of old, When hearts were o'erflowing with pleasures untold, O'er-flow-ing with pleasures un-told.

Notice how quickly the *minor effect* is felt (at the commencement of the last line) when five of the Major is dropped and sharp five, or rather seven of the relative Minor is substituted.

Key of A major.
Key of F sharp minor.

m l si l m m m l si l m s d d d s s s d d d s si l m d m m m l

Once more I can picture the scene as of old, When hearts were o'erflowing with pleasure untold, O'er-flow-ing with pleasure un-told.

Modulations from Major keys to their relative Minors are common. The Minor effect will not be felt with certainty when the following is sung alone, for the "tone of modulation" is not in this part.

Key of F minor.
Key of A flat major.

s d r m r d t d d r r d d t t d d r r m m f f s m r m d

The summer flow'rs have bloomed and gone, The autumn days have come, The gathered sheaves on field and lawn Pro-claim the har-vest home.

Observe how quickly the minor effect is produced when the "tone of modulation" is heard, and vice versa. Observe also the convenience of having the same syllables in relative keys apply to the same absolute pitches.

Key of F minor.
Key of A flat minor.

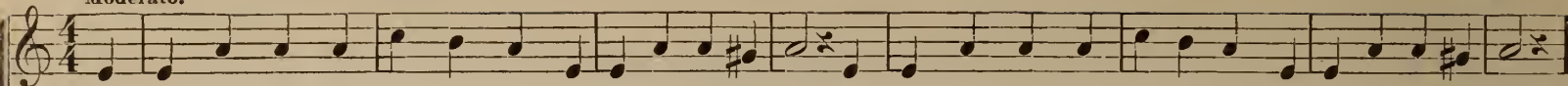
s d t d f s s d l si si l l m m l l t t d d r r m d s s d

The summer flow'rs have bloomed and gone, The autumn days have come, The gathered sheaves on field and lawn Pro-claim the har-vest home.

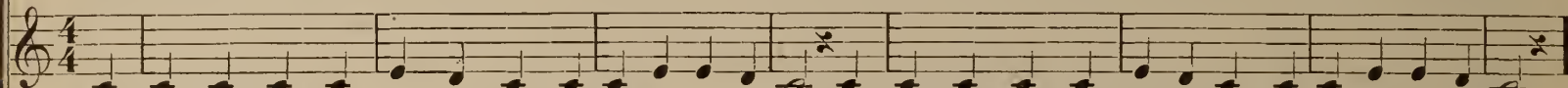
Let the tones have the *quality* of sadness.

*Moderato.*

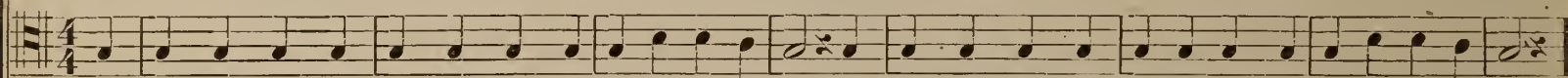
G. F. R.



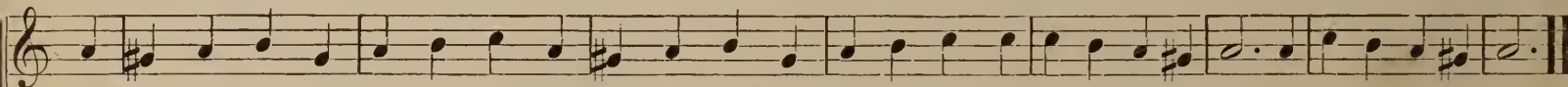
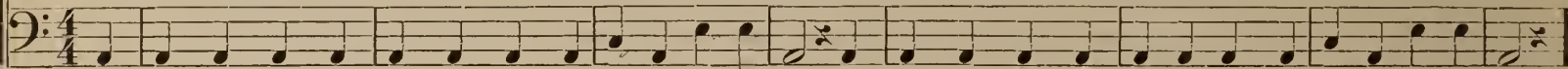
1. Where will these mov-ing mil-lions be A cent-u-ry to come? Will one of this vast num-ber see A cent-u-ry to come?



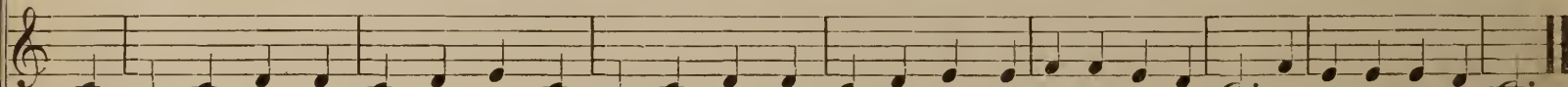
2. Who'll see the home our fa-thers reared A cent-u-ry to come? Whose voi-ces in its halls be heard A cent-u-ry to come?



3. O'er yon-der grass-grown grave who'll bend A cent-u-ry to come? And sad-ly say, This was my friend, A cent-u-ry to come?



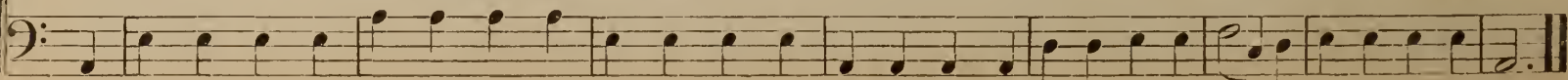
No; oth-ers will be here in-stead, While they lie num-bered with the dead, A cent-u-ry to come, A cent-u-ry to come.



Who'll heed the scenes that charm us now, As time rolls on and sea-sons go? A cent-u-ry to come, A cent-u-ry to come.



All na-ture will be just as gay, But stran-gers will be here that day, A cent-u-ry to come, A cent-u-ry to come.





# GLOOM AND GLADNESS.

61

Change quality with the change from Minor to Major.

G. F. R.

Moderato.

1. Wand'ring in the dark-ness, We know not where to go; But hop-ing for the dawn-ing, We wait our way to know.  
2. Thro' the gloom-y for-est How fear-ful did we stray, Not e'en a star to guide us A-long our lone-ly way.

Sing the previous two verses before singing this.

3. But the rays of day-light Re-veal'd our wood-land home; The gold-en beams of morn-ing! How bright-ly did they come!

## HARK! THE FITFUL GALES.

The key-note syllable in Minor music is always *la*, and the seven, which is always represented by an accidental, is *si*.

W. M.

G. F. R.

Moderato.

1. Hark! the fit-ful gales of Au-tumn Strike the for-est's sounding lyre, To a deep-er mu-sic sweep-ing Down its wreaths of leafy fire.  
2. Now the aisles have ghostly whis-pers Where our sol-emn foot-steps tread, And the lone-ly graves are drift-ed Where the flow'rs are lying dead.

3. So the meadows, too, and up-lands Slow are get-ting brown and sere, And the mist and trail-ing show-ers Veil the landscape far and near.

## THE FISHERMAN.

Notice how quickly the major effect is felt when C instead of C sharp is heard.

C W.

G. F. R.

Allegretto.

1. Who, far from children, home, and wife, With ocean holds a constant strife, Toils hard to live an hon-est life? The fish-er-man!

2. When night sinks down up-on the deep, And wear-y lands-men fall a-sleep, Who o'er the waves doth bravely sweep? The fish-er-man!

3. Who plies his hard toil far a-way From friendly shore and sheltered bay, 'Mid blinding mists and chilling spray? The fish-er-man!

The fish - er - man!

## FAREWELL TO THE FLOWERS.

G. F. R.

"NETTY."

Andantino.

1. Farewell to the flow'rs, They are fad-ing a-way, They droop 'neath the beam of the sun's cool-er ray; Fare - well to the flow'rs.

2. Sweet children of summer, The au-tumn is near, Farewell to the flow'rs, The night dews drop o'er them a sor-rowful tear; Fare - well to the flow'rs.

3. No long-er their fragrance is borne on the air; Farewell to the flow'rs, Of lil-y and rose in the bright summer bow'rs; Fare - well to the flow'rs.

# MOURNING AMERICA.

63

ANNA F. WEEKS.

Arr. for this Work

1. My coun-try, 'tis for thee, Land of lost lib - er - ty, For thee I mourn; Land where our brothers died! Land of our fa-ther's pride!

2. The Rum fiend's fear - ful spell, Fast drags thee down to hell, And laughs to see His cof-fers o - ver-flow With price of blood and woe;

3. Let sup - pli - ca - tions roll From ev - 'ry bur-den'd soul To God a - bove; Oh, Fa-ther! hear our pray'r, Make us thy spe - cial care,

## GOING HOME.

C. B. *Andante.*

G. F. R.

From roll - ing prair - ies wide Let dirg - es ring.  
And yet the free - men go To slav - er - y.

Help us to do and dare, Our homes to save.

1. The way-worn pil-grim, waiting by the riv - er, Has met the boat-man

2. From ev - 'ry scene be-low of sin and sor-row, Where blended light and

from the far-ther shore, And cast - ing off all mor-tal cares and bur-dens, Has gone from us to re - turn no more.

shade ob-scure the way, In - to the dawn-ing of that glo-rious mor - row That ush - ers in heav'n's e - ter - nal day.



## BREATHING.

When the lungs are full the breath can be stopped by shutting up the throat, and relaxing the muscles of the chest and abdomen, by which it was taken, or it can be held and controlled by those muscles, and the throat be as open as the tube of a flute.

(NOTE.—The air is drawn into the lungs by distending the chest, just as it is drawn into a pair of bellows by distending its covers.)

To control the breath at the throat is injurious and painful; to control it by the strong muscles, that were made to do that work, is safe and pleasant.

A test that will show whether the breath is controlled rightly or not is this:—Take the breath fully, and if, at the moment the throat is opened to speak or sing, more breath rushes out than is needed, the muscles are not holding the breath back properly. This is especially true if there is a feeling of constraint or tightness about the throat and a “letting go,” as it were, of the abdominal and intercostal (side) muscles.

On the contrary, the lungs being filled, if the throat is open and unconstrained, and tones or words can be uttered and the lungs still remain full, and there is a consciousness of holding firmly the muscles referred to, the breath is controlled in the proper way.

With right position, this is at the foundation. No one can hope to sing well who does not manage the breath properly.

Deliver the tone without obstruction from lips, tongue, or teeth. Change quality by changing the shape of the mouth, especially the back part of it (the pharynx.) Distend for somber, reverent or majestic tones, (*maestoso*); close, or rather return to usual form, for the brighter ones.

Most of the practice of exercises with syllables (where there is no particular sentiment or emotion) should be done *without distension of the throat*, notwithstanding the quality so produced may be neither rich nor resonant. The reason why this is best is, that as somber emotions can not be continuously borne without mental injury, their constant expression can not be indulged in without injury to the voice. The *working tone* is not an emotional one. There need be no feeling imparted to the tone for the practice of mere vowel and consonant elements, nor for interval or flexibility work, and very little for phrasing. Some shades of emotion may sometimes be given in solfeggios, according to the character of the music.

## VOWEL AND CONSONANT ELEMENTS.

Ascending, *oh, ah, ay* as in *day*, *ee* as in *keep*. Descending, *oo* as in *moon*, *au* as in *haul*, *a* as in *has*, *i* as in *his*. Fill the lungs at every inspiration. Control the breath with the right muscles, and use as little breath as possible. Keep always an upright position, one that will give throat and lungs free play, and do not “make faces,” nor unnecessary motions. Practice each element separately before putting them together in the following lessons.

Moderato. Allegretto. Allegro.

Make different combinations, *ee, ay, ah, a*, (as in *has*), ascending; *oo, oh, au, e*, (as in *her*), in descending, and others.

Practice each consonant element separately, repeating it until it is forcible and distinct. Take especially the first sounds of the following words,—*lo, no, mo, do*. Then work at the first element of each of these,—*tho' go, bo, ro* (roll the *r*). Then put each consonant element with the vowel *a* as in the foregoing words, and ascend with the first form, and descend with the second form, giving each consonant element with an explosive or *forzando* utterance.

No. 1. It will be observed that this is a phrase repeated five times, and taken a half-step higher at each repetition. Sing through all the transpositions, first with syllables, then with "ah." Sing *Moderato*, *Allegretto* or *Allegro*, as you are able. Do not lose the beat in passing from one key to the next. "Keep time" through all.

The musical score for Exercise No. 1 consists of five systems, each representing a transposition. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line features a phrase of eighth notes, repeated five times, with a dotted half rest following each repetition. The piano accompaniment provides a harmonic foundation with chords and moving lines. The key signature changes by one half-step in each successive system, starting from B-flat major and ending in C major. The tempo/mood is indicated as *Moderato*, *Allegretto*, or *Allegro*.

Transpose each of these numbers through all of the above keys, singing each five times. Accompaniment as above. A dotted half rest follows each singing while the accompaniment modulates just as above. Bases and Altos should not sing above E flat.

This section contains three separate musical exercises, each with its own system. Exercise No. 2, No. 3, and No. 4 each feature a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal lines consist of short phrases of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines. The exercises are arranged horizontally, with No. 2 on the left, No. 3 in the middle, and No. 4 on the right.

## A SOLFEGGIO FOR PHRASING AND EXPRESSION.

Good phrasing is as necessary in music as in language. Phrases are made by little stops or pauses where breath may be taken. Taking breath in wrong places, either in reading or singing, makes wrong phrases and injures sound and sense.

When there are words to music they nearly always guide in regard to breathing, and, consequently, phrasing; but music without words has sense and meaning which may be injured by wrong phrasing. Sing this first solfeggio and breathe at the bars, and this will be perceived.

Very *Sostenuto* (sustained). Link the tones together (*Legato*). Breathe only at rests and commas. Syllables and "Ah."

T. COOKE.

*p* *Andantino.* *Cres.* *p* *m* *p* *m*

Mi fa sol la ti re do la sol mi re la sol fa mi mi fa sol la ti re do re

Ah

*p* *m* *p* *Cres.*

mi sol fa re mi do sol fa re fa mi fa sol sol fa re fa mi la sol mi fa sol la sol la ti

*p* *m* *p* *Cres.* *f* *m* *Cres.* *Rit.*

re do la sol la sol fa re mi mi fa sol la sol la ti re do la sol la sol fa re do



# EXERCISE FOR ARTICULATION.

67

After singing the four words to the quarters, repeat them twice to the eighths, that follow them, according to the little repeat marks. Doubling the speed will greatly increase the difficulty of utterance. This exercise may be practiced by sections or seats in a variety of ways,—each may sing a number, or, one after another, singing the same number, or one singing the quarters, and all the rest making the repetitions in eighths. All sing the last two measures.

1. Ace, face, chase, grace,	:   :	Cage, page, rage, sage,	:   :	Breeze, wheeze, freeze, sneeze,	:   :
2. Old, scold, sold, gold,	:   :	Aunt, grant, cant, chant,	:   :	Grand, band, and, stand,	:   :
3. Bawl, crawl, drawl, squall,	:   :	Scream, steam, gleam, beam,	:   :	Snatch, match, catch, scratch,	:   :
4. Go, slow, low, crow,	:   :	Shun, pun, run, dun,	:   :	Quite, right, smite, mite,	:   :

Go to 2d, 3d and 4th verses without last measure of accomp. Use that only to close with.

Pale, quail, frail, snail,	:   :	What a dread-ful com- pli - ca - tion	For dis - tinct pro - nun - ci - a - tion!
Hang, twang, bang, gang,	:   :	He will be a re - al won - der	Who gets thro' with - out a blun - der.
Shrink, drink, clink, chink,	:   :	Sure it is thro' trib - u - la - tion	That we get our ed - u - ca - tion.
Damp, camp, cramp, scamp,	:   :	An - y way you choose to view it,	How it twists the tongue to do it!

## ROUND THE ROUGH ROCKS.

Roll every "r."

Round the rough rocks the rag - ged ras - cal ran, the rag - ged ras - cal ran, the rag - ged ras - cal ran.

Round the rough rocks, Round the rough rocks, Round the rocks the ras - cal ran.

Round the rough rocks, Round the rough rocks, Round the rough rocks the rag - ged ras - cal ran.

# PART SONGS. GLEES AND OPERA CHORUSES.

## THE LITTLE BUSY BEES.

C. C. CASE.

*Moderato.*

1. Ev - er work the bus - y bees In the fields of clo - ver, Toil - ing from the morning hours Till the day is o - ver;

2. Ev - 'ry love - ly day they fly, Till the sum - mer's o - ver, Eith - er in a but - ter - cup Or up - on the clo - ver;

Oft they sip the hon - ey pure From the snow - white chal - ice, Then they lin - ger for a while In a lil - ie pal - ace.

Eith - er in a nod - ding tree, On a mel - low ap - ple, Or they rest up - on a bud, Opening white and dap - ple.

# BE OF GOOD CHEER.

69

C. C. C.

Moderato.



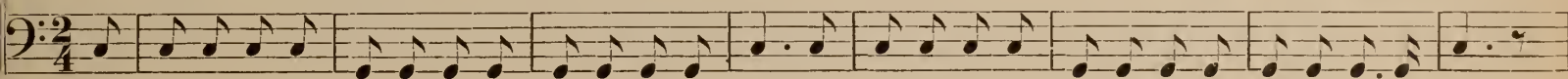
1. There nev-er was a day so long It did not have an end; There nev-er was a man so poor He did not have a friend, And



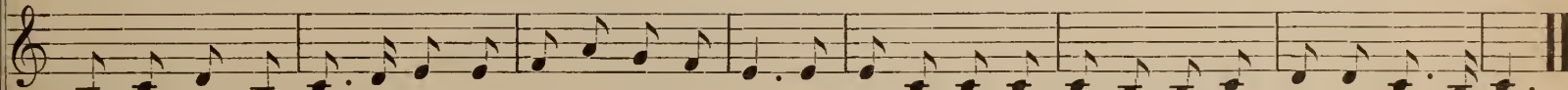
2. There nev-er was a cloud that hid The sunlight all from sight; There nev-er was a life so sad It had not some daylight; Per-



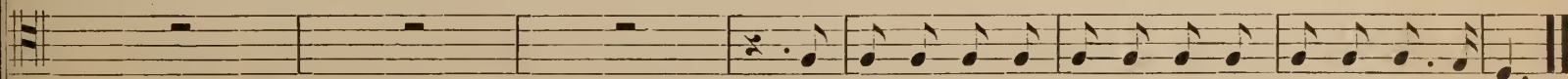
3. So, let's not be dis-couraged, friend, When shadows cross our way; Of trust and hope I've some to lend, So bor-row from me, pray; Good



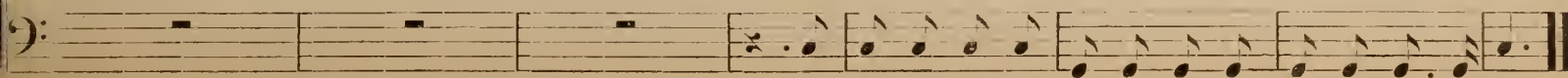
when the long day finds an end, It brings the time of rest, And he who has one stead-fast friend Should count himself as blest.



chance for us the sun at last May break the dark cloud thro', And life may hold a hap-pi-ness That nev-er yet it knew.



friends are we there-fore not poor; Tho' world-ly wealth we lack Be-hold the sun shines forth at last And drives the dark cloud back.





## THE ANGELUS.

1. Far, far a - way, The bells peal, "Pray," "Pray at the dy - ing of the day." . . .  
 2. As an - gels sing, The blest bells ring, And lo! the toil - ers see the King. . . .  
 3. O toil - ing men, It rings a - gain, Still sounds the An - ge - lus as then. . . .

Play only these two measures between the verses.

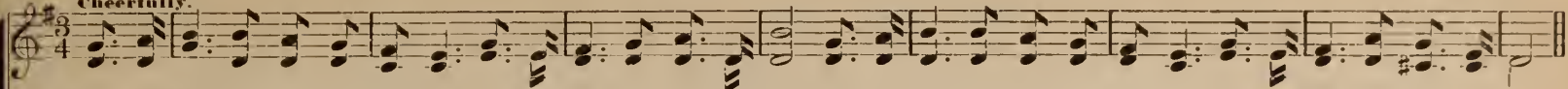
O'er lev - els dim The sweet sounds swim, The cadence of a ser - aph's hymn. . . .  
 They hear him say: "Come, rest and pray; I, too, was wear - y in the way." . . .  
 World-toil - ers, hear Now far, now near, "To prayer," it ringeth sweet and clear. . . .

# HOPE FOR BETTER DAYS AGAIN.

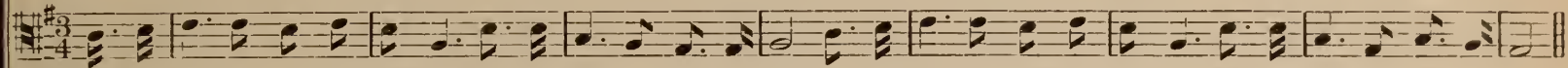
71

J. R. MURRAY.

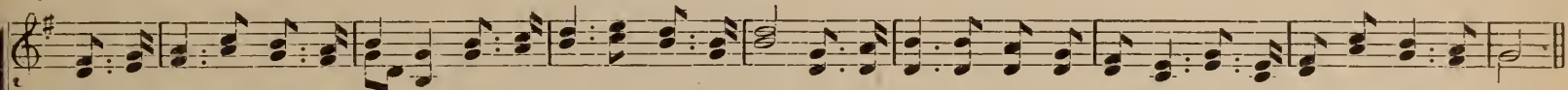
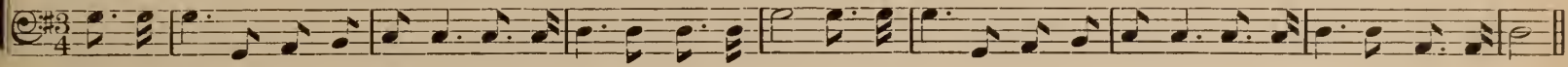
**Cheerfully.**



1. Tho' to-day be hung with shadows, And obscured the sun's bright ray, Soon its beams will shine in splendor, All the clouds will pass a-way :



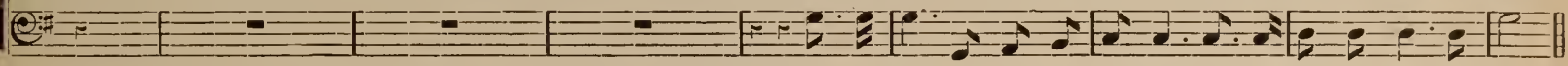
2. Sit not down to i-dle grieving, Life is worth a strug-gle still; Nev-er cease to be be-liev-ing We can con-quer if we will:



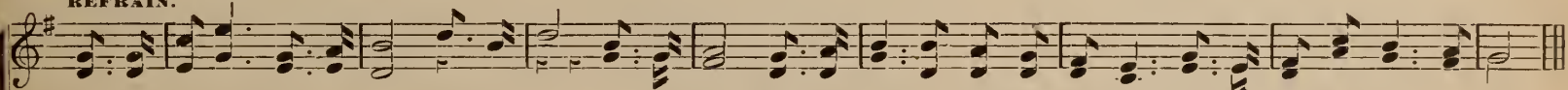
So, how-ev-er deep your sorrow, Pressing hard on heart and brain, There will come a bright to-morrow, Hope for bet-ter days a-gain.



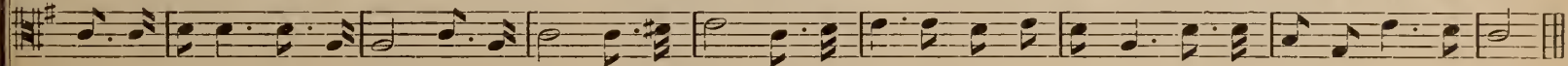
So, how-ev-er deep your sorrow, Pressing hard on heart and brain, There will come a bright to-morrow, Hope for bet-ter days a-gain.



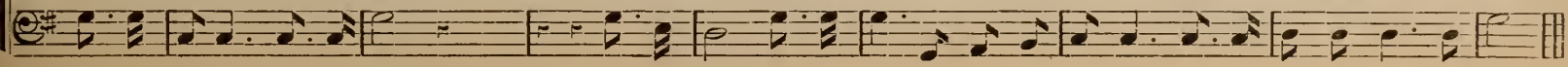
**REFRAIN.**

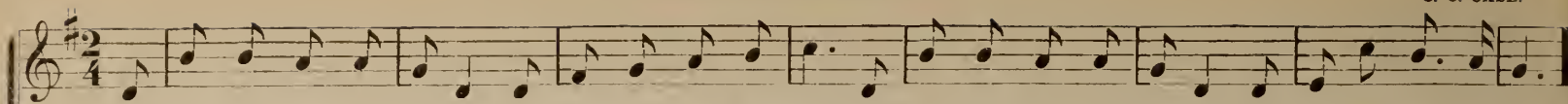


Hope for bet-ter days a-gain, Bet-ter days, bet-ter days; There will come a bright to-mor-row, Hope for bet-ter days a-gain.

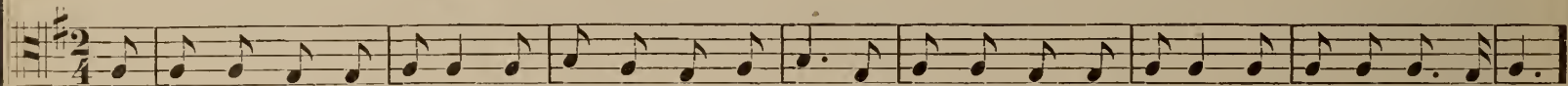
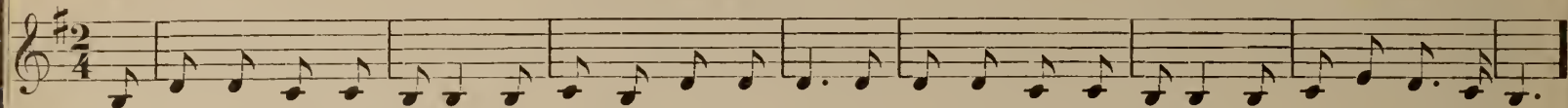


Hope for bet-ter days a-gain, Bet-ter days, bet-ter days; There will come a bright to-mor-row, Hope for bet-ter days a-gain.

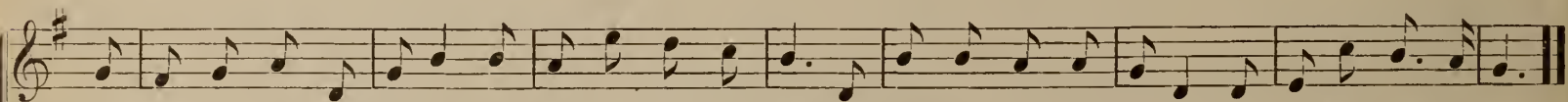
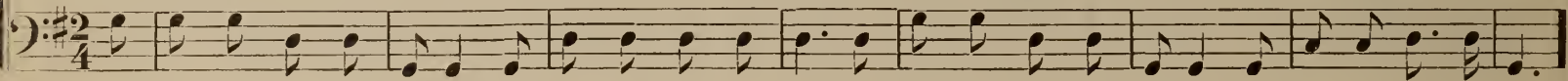




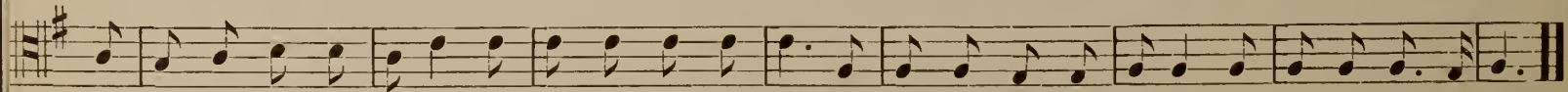
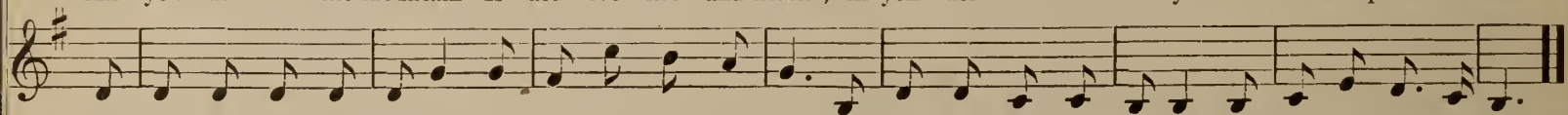
1. All yon - der in the mead-ow Is sun-shine clear and bright; All yon - der in the shad-ow Is cool-ness and de-light;



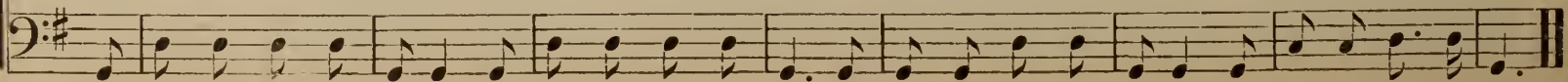
2. All bright-ly in the heav-ens The skies at e - ven glow; All love - ly bloom the flow-ers, The stars of earth be - low;



All yon - der in the mountain Is act - ive life and health; All yon - der in the val-leys Is rest and peace-ful wealth.



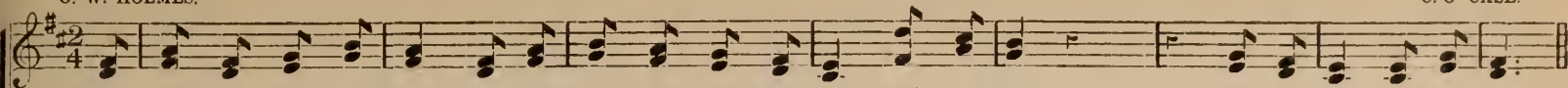
Than health or wealth, or flow-ers, Than stars or sun-shine bright, More sweet, more blest, more love-ly When heart and heart u - nite.





O. W. HOLMES.

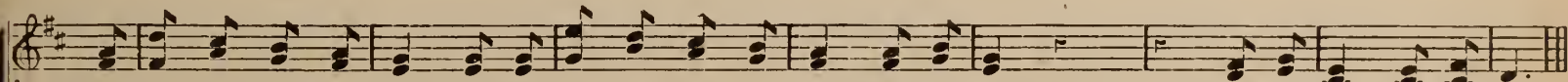
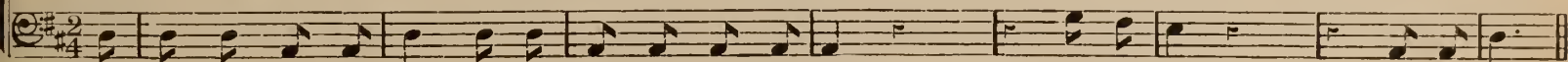
C. C. CASE.



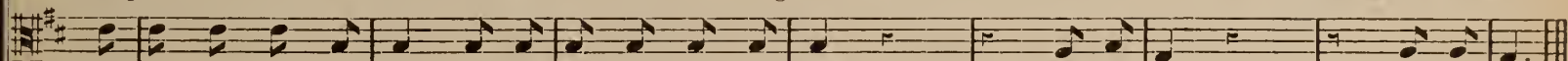
1. I saw him once be - fore, As he passed the cot - tage door, And a - gain, and a - gain, and a - gain, and a - gain;



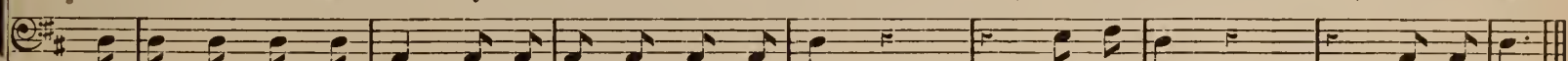
2. They say that in his prime, Ere the prun - ing knife of time Cut him down, cut him down, cut him down, cut him down,



The pave - ment stones re - sound, As he tot - ters o'er the ground With his cane, with his cane, with his cane, with his cane.



Not a bet - ter man was found By the cri - er on his round Thro' the town, thro' the town, thro' the town, thro' the town.



3 But now he walks the streets,  
And he looks at all he meets,  
||: Sad and wan, sad and wan, :||  
And he shakes his feeble head,  
That it seems as if he said,  
||: They are gone, they are gone. :||

4 The mossy marbles rest  
On the lips that he has pressed  
||: In their bloom, in their bloom, :||  
And the names he loved to hear  
Have been carved for many a year  
||: On the tomb, on the tomb. :||

5 My grandmama has said;  
Poor old lady, she is dead  
||: Long ago, long ago; :||  
That he had a Roman nose,  
And his cheek was like the rose  
||: In the snow, in the snow. :||

6 But now his nose is thin,  
And it rests upon his chin,  
||: Like a staff, like a staff, :||  
And a crook is in his back,  
And a melancholy crack  
||: In his laugh, in his laugh. :||

7 I know it is a sin  
For me to sit and grin  
||: At him here, at him here, :||  
But the old three cornered hat,  
And the breeches, and all that,  
||: Are so queer, are so queer. :||

8 And if I should live to be  
The last leaf upon the tree,  
||: In the Spring, in the Spring, :||  
Let them smile, as I do now,  
At the old forsaken bough,  
||: Where I cling, where I cling. :||

MARGARET E. SANGSTER.  
Andantino.

G. F. R.

1. Far up on the mount-ain the riv - er be - gins, I saw it a thread in the sun; Then it grew to a brook, and thro'  
 2. On, on to the val - leys it leaped and it laughed, Till deep, still, and strong it be - came; On its banks loft - y trees rocked their  
 3. Deep-heart-ed, the mirth of its ear - ly life passed It toiled for the grind - ing of corn; By its shores fell the beat of the

dell and thro' nook It dim - pled and danced in its fun. A riv - er of sil - ver, it spark-led a-long, O - ver  
 boughs in the breeze, And lil - ies were ta - pers a - flame. The chil - dren threw pebbles, and shout-ed with glee At the  
 lum - ber-man's feet, His raft on its cur - rent was borne. At in - let and cove, where its har - bors were fair, Grand the

mead - ows be-sprink - led with gold; . . . With a twist and a twirl, and a loop and a curl, Thro' past - ures the riv - u - let  
 cir - cles they made in the stream; . . . And the white fish - er - boat, sent so light - ly a - float, Seemed far like a sail in a  
 cit - ies a - rose in their pride; . . . And the wealth of their streets came from beau - ti - ful fleets, Forth launched on its af - flu - ent

rolled.  
dream.  
tide.

(Interlude may be sung or played.)

Oh, beau - ti - ful stream, thou art say - ing un - to me, So the riv - er of time is flow - ing to the sea.

## THE ANCHOR'S A-PEAK, BOYS.

In some cases two syllables are to be sung to one note.

(MEN'S VOICES)

**Tenor. Allegretto.**

1. The an-chor's a-peak, boys, the ship's un - der way! Her prow gath - ers quick - ly a white mound of spray; Hoist, hoist on the

2. Farewell to the shore, boys, the head-lands are cleared! With plen - ty of - sea-room, there's naught to be feared; Bend on to the

**Baritone.**

3. What tho' the fierce storm king his vengeance shall hurl, We care not at sea, boys, we can reef, we can furl; Then bend to the

**Base.**

jib, boys, now the cours-es let fall; Top-gal - lant-sails, roy-als, set them all, set them all, Top-gal-lant sails, roy-als, set them all, set them all.

hal-yards, to the peak point a-way, 'Tis the flag of our un - ion, be - lay there, be - lay! 'Tis the flag of our un - ion, be - lay there, be - lay!

hal-yards, to the peak point a-way, 'Tis the flag of our un - ion, be - lay there, be - lay! 'Tis the flag of our un - ion, be - lay there, be - lay!

hal-yards, to the peak point a-way, 'Tis the flag of our un - ion, be - lay there, be - lay! 'Tis the flag of our un - ion, be - lay there, be - lay!



## WHERE ARE THE GIRLS?

C. C. CASE.

1. Where have they gone to, the lit - tle girls? With nat - u - ral man - ners and nat - u - ral curls;  
 2. Lit - tle old wo - men, in plen - ty I find, Ma - ture in man - ners and old of mind;

3. Once in the beau - ti - ful long a - go, Some dear lit - tle chil - dren I used to know;

4. They thought not of the "style" of their clothes, They nev - er im - ag - ined that boys were "beaux;"  
 5. Where have they gone to? if you see One of them an - y - where, send her to me;

Who love their doll - ies, and like their toys, And talk of some - thing be - side the boys.  
 Lit - tle old flirts who talk of their "beaux," And vie with each oth - er in styl - ish clothes.

Girls who were mer - ry as lambs at play, And laughed and rol - licked the live - long day.

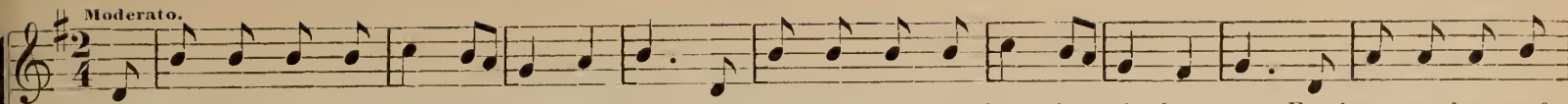
"Oth - er girls broth - ers" and mates were they, Splen - did fel - lows to help them play.  
 I'd give a med - al of fin - est gold, To one of these dear lit - tle girls of old.

# HOW DEAR TO ME IS HOME.

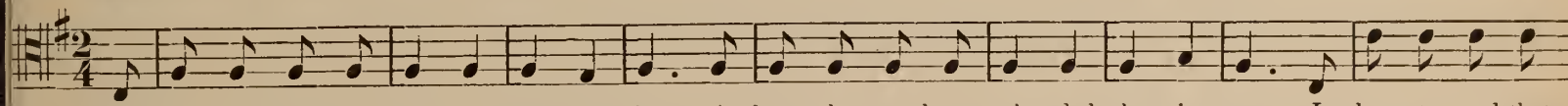
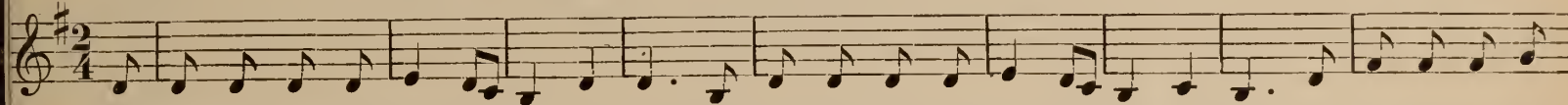
77

C. C. CASE.

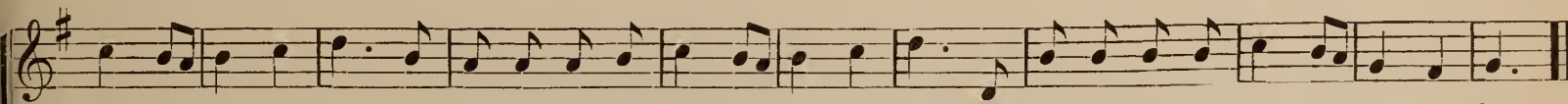
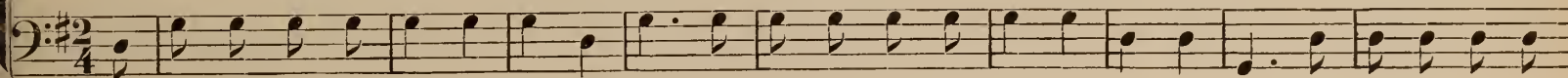
*Moderato.*



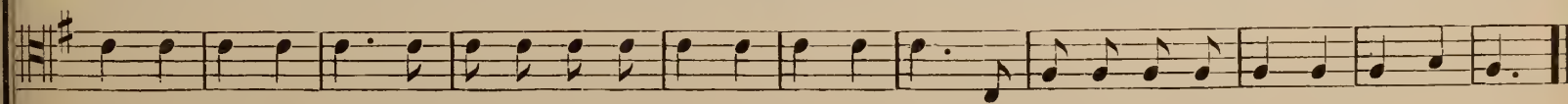
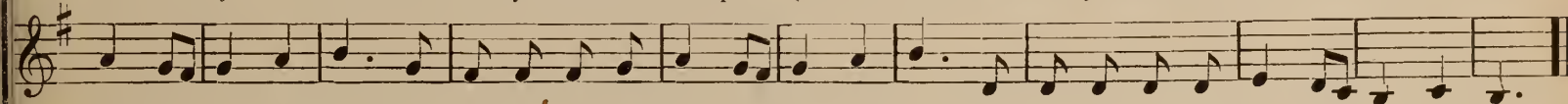
1. How dear to me the home when day-light dies And sun-beams melt a - long the si - lent sea; For then sweet dreams of



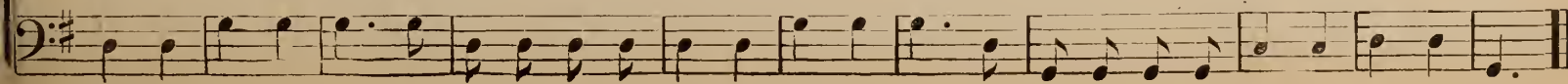
2. And as I watch the line of light that plays A - long the smooth wave t'ward the beaming west, I long to tread that



oth - er days a - rise, And mem'ry breathes her ves - per sigh to thee, And mem'ry breathes her ves - per sigh to thee.



gold - en path of rays, And think 'twould lead to some bright isle of rest, And think 'twould lead to some bright isle of rest.



## THE DEAR OLD HOME.

C. C. CASE.

DUET.

1. When I long for saint-ed mem'ries, Like an-gel troops they come, If I fold my arms to pon-der, On the dear, the dear old home.  
 2. Where in-fan-cy was shel-tered Like rosebuds from the blast; Where childhood's brief e-ly-sium In joy-ous-ness was passed  
 3. Like a wreath of scent-ed flow-ers, Close in-tertwined each heart, But time and change in con-cert, Have blown the wreath a-part.

The heart has ma-ny pas-sag-es Thro' which the feel-ings roam, But its mid-dle aisle is sa-cred, To the dear, the dear old home.  
 To that sweet spot for-ev-er, As to some hallowed dome, Life's pil-grim bends his vis-ion, 'Tis the dear, the dear old home.

But dear and saint-ed mem-o-ries Like an-gels ev-er come, When I fold my arms and pon-der On the dear, the dear old home.

To be sung after last verse.

Home, home, sweet old home, There is no place like home, The dear, dear old home.  
 Home, home, sweet old home, There is no place like home, The dear, dear old home.



# A SELFISH LITTLE CLOUD.

79

GRACE LIVINGSTON.

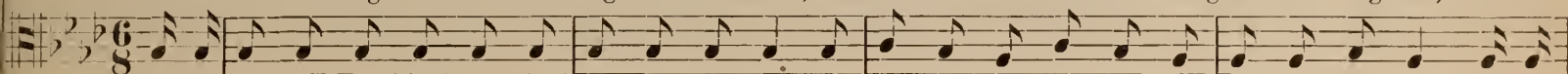
C. C. CASE.



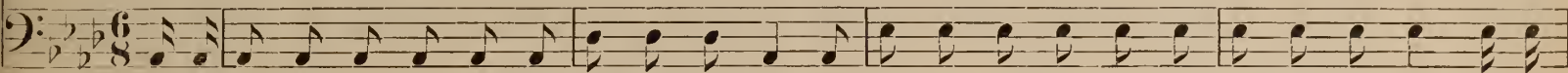
1. Said a fine lit - tle feath - er - y flake of a cloud, "O dear me! O dear me! I can't bear a crowd; There is



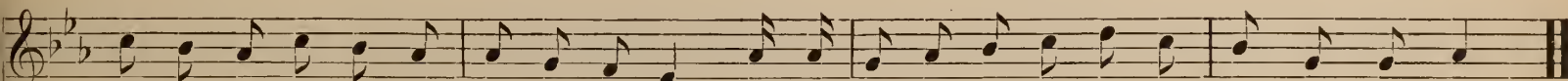
2. But all the strong clouds with their fringe of white feather, Their store of sweet mois-ture had gath - ered to-gether, And de-



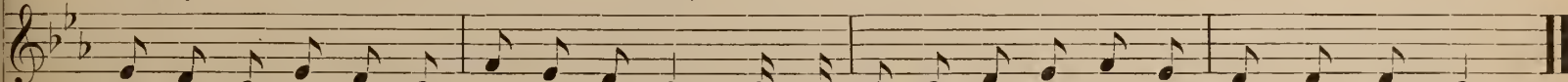
3. So they joined all their hands both the large clouds and small, And e - ven the wee clouds, they need - ed them all; And they



4. But this scared lit - tle cloud with her small rain-drops three, Who would not help wa - ter the earth from the sea, Just be-



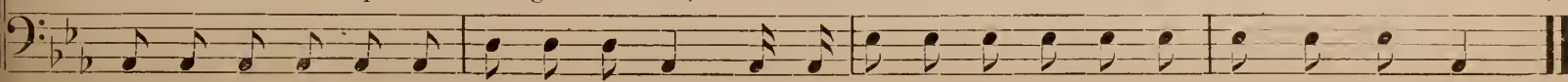
al - ways a storm, and the thun-der's so loud, That it makes me a - fraid, if I am but a cloud."



cid - ed to make them some days of wet weather, Just to wash the flowers' fac - es and cool the parched heather.



scat - tered their rain-drops in soft gen - tle fall, Till the earth smiled her thanks and the flow'rs ceased their call.



cause she dis - liked it, got pun - ished, you see, For the sun ate her up—was she like you or me?

Mrs. M. O. PAGE.

C. C. CASE.

Hear the rob - in, from his dwell - ing In the leaf - y wood - land bow'rs, All his ten - der pas - sion tell -

La la la la la la la la la la la la la la la

This system contains three staves of music. The top staff is the vocal line in G major, 3/4 time, with lyrics. The middle staff is the piano accompaniment, and the bottom staff is the bass line. The lyrics are: 'Hear the rob - in, from his dwell - ing In the leaf - y wood - land bow'rs, All his ten - der pas - sion tell -'. Below the piano part are vocalizations: 'La la la la la la la la la la la la la la la'.

ing As he sings to wake the flow'rs. Hast - en, oh, vi' - lets, so true, O - pen your eye-lids so blue;

la la la la la la la la la la

This system contains three staves of music. The top staff has a 'Repeat' marking and 'pp' (pianissimo) dynamic. The lyrics are: 'ing As he sings to wake the flow'rs. Hast - en, oh, vi' - lets, so true, O - pen your eye-lids so blue;'. Below the piano part are vocalizations: 'la la la la la la la la la la'.

Up from the rich, ten - der mold, Cro - cus - es dressed in your gold; Hast - en, oh, vi' - lets, so true,

La la la la

This system contains three staves of music. The lyrics are: 'Up from the rich, ten - der mold, Cro - cus - es dressed in your gold; Hast - en, oh, vi' - lets, so true,'. Below the piano part are vocalizations: 'La la la la'.





Smil - ing, you wak - en and come to the wild wood bow'rs; Beau - ti - ful flow'rs,

La la la la la la la la

This system consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is a vocal line with 'La la la la' lyrics. The bottom staff is a piano accompaniment line.

beau - ti - ful flow'rs, . . Come to the wild . . wood, wild wood bow'rs; Still his ten - der tones are trill -

la la la la la la la la la la la la . . la la la

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with 'la la la la' lyrics. The bottom staff is a piano accompaniment line.

ing, And the sun - lit vales can hear . . Of the sto - ry sweet and thrill - ing, That the Spring a - gain is here.

la la la la la la la la la la la la la la la la la la

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with 'la la la la' lyrics. The bottom staff is a piano accompaniment line.

# HUNTING CHORUS.

83

C. C. CASE

*Moderato.*

The lark his flight is swift - ly, swift-ly wing-ing, And gai - ly now he's sing - ing A welcome to the day, A

The lark his flight is swift - ly, swift-ly wing-ing, And gai - ly now he's sing - ing A welcome to the day, A

*Soprano and Alto Duet, first time.*

wel-come to the day, A welcome to the day, A wel-come to the day. The deer are free - ly, free - ly

wel-come to the day, A welcome to the day, A wel-come to the day. The deer are free - ly, free - ly

bounding, And hark the horn, the horn is sound-ing, The deer are free - ly, free - ly bound-ing, And hark the horn is

bounding, And hark the horn, the horn is sound-ing, The deer are free - ly, free - ly bound-ing, And hark the horn is

## HUNTING CHORUS. Continued.

sound-ing, The horn is sound - ing.

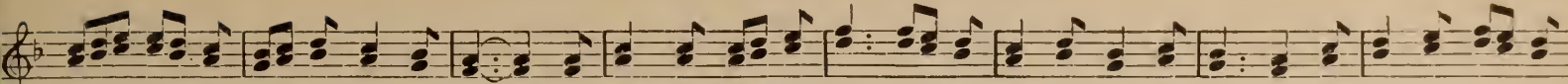
sound-ing, The horn is sound - ing. To horse, to horse, a - way! To horse, to horse, a - way, a - way, a - way to the

hunt - er's call; To the woods, the woods a - way, To the woods, the woods a - way, a - way a - way to the hun - ter's

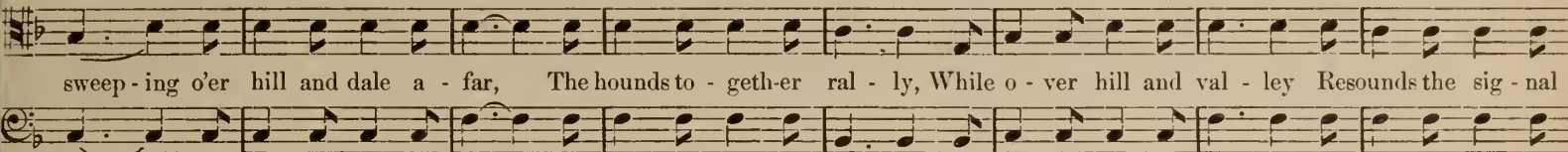
The wild deer is not sleep-ing, But gal - lant - ly he's sweep-ing, he's sweeping, he's

call; To the woods a - way. . . . The wild deer is not sleep-ing, But gal - lant - ly he's sweep-ing, he's sweeping, he's

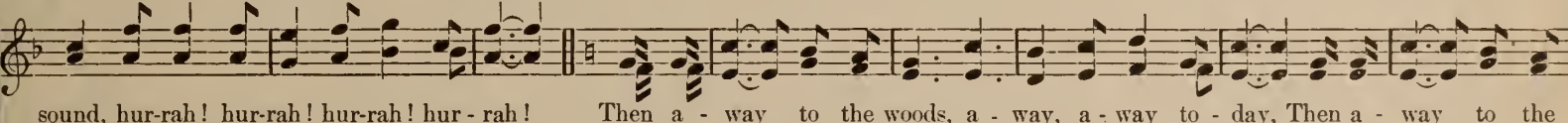




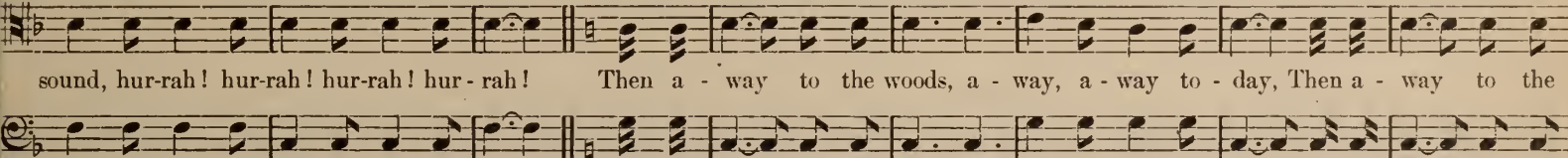
sweep - ing o'er hill and dale a - far, The hounds to - geth-er ral - ly, While o - ver hill and val - ley Resounds the sig - nal



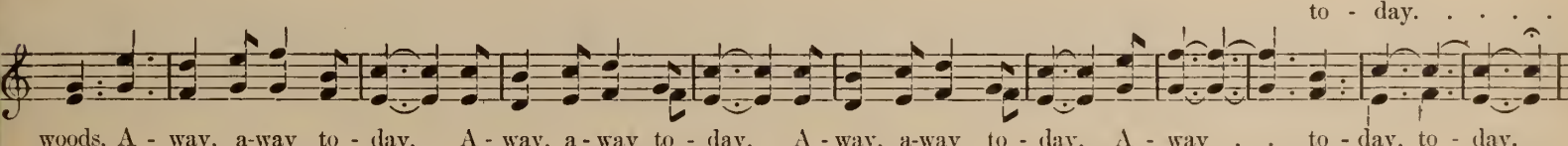
sweep - ing o'er hill and dale a - far, The hounds to - geth-er ral - ly, While o - ver hill and val - ley Resounds the sig - nal



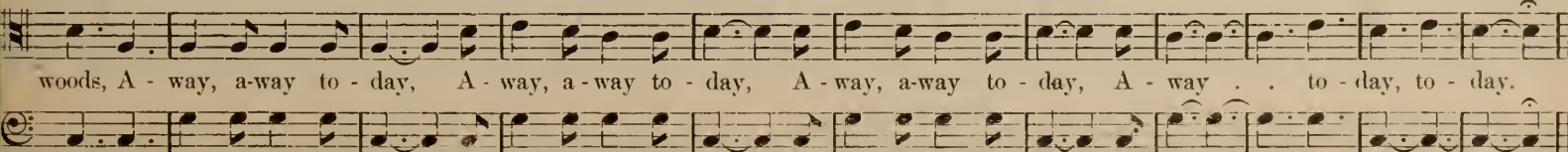
sound, hur-rah! hur-rah! hur-rah! hur - rah! Then a - way to the woods, a - way, a - way to - day, Then a - way to the



sound, hur-rah! hur-rah! hur-rah! hur - rah! Then a - way to the woods, a - way, a - way to - day, Then a - way to the



woods, A - way, a-way to - day, A - way, a-way to - day, A - way, a-way to - day, A - way . . . to - day, to - day.

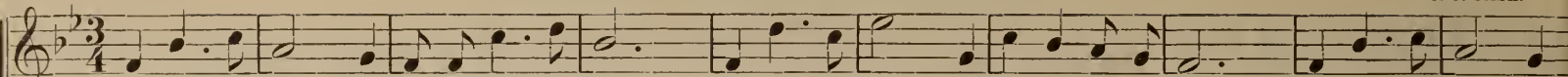


woods, A - way, a-way to - day, A - way, a-way to - day, A - way, a-way to - day, A - way . . . to - day, to - day.

to - day. . . . .

W. A. CHRISTY.

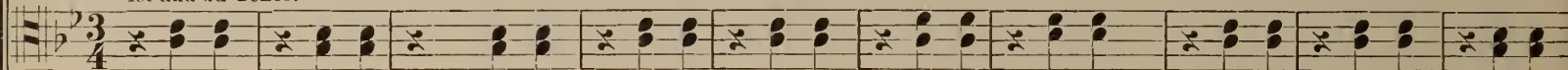
C. C. CASE.



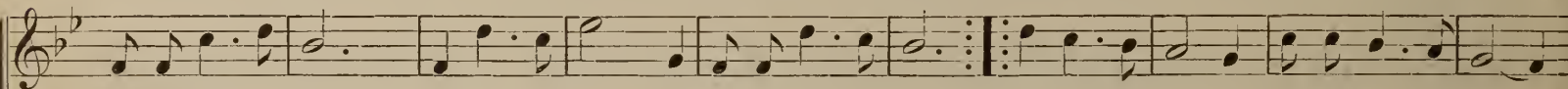
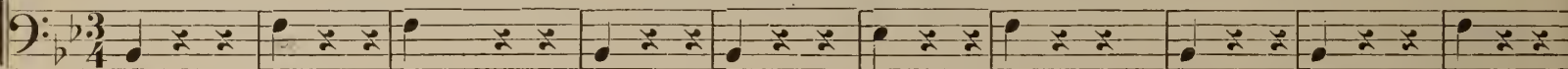
1. Oh, swift we ride up-on the foam-ing tide, And o'er the roll-ing waves we gen-tly glide, And glad we feel be-



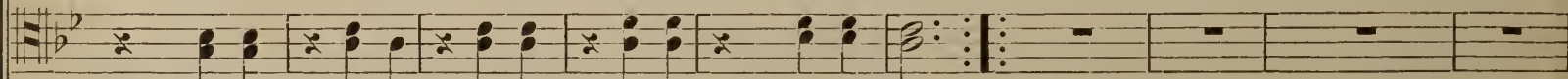
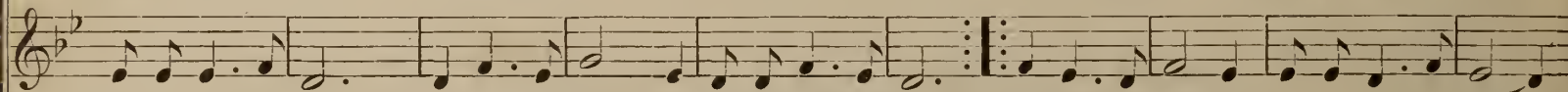
1st and 2d Tenor.



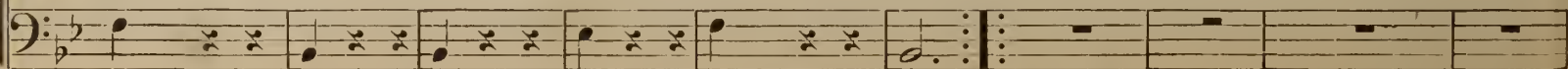
La la



neath the bounding keel, The toss-ing of the sea we love so well; How light and gay we meet the clash-ing spray,

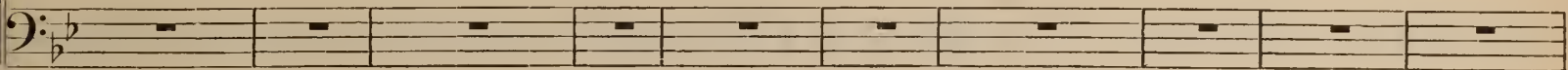
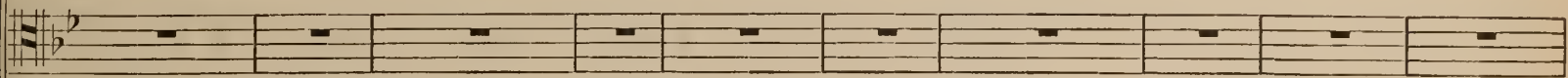
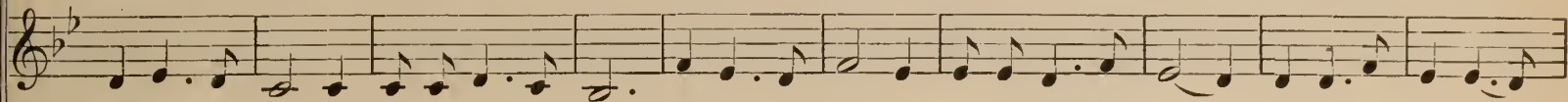


la la la la la la la la la la la la la la la

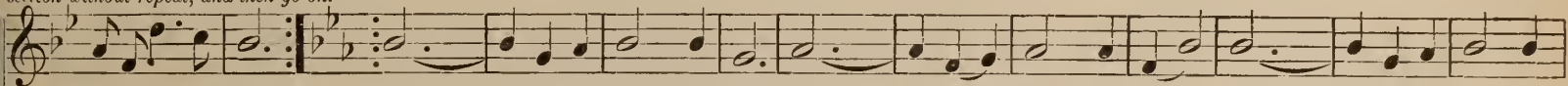




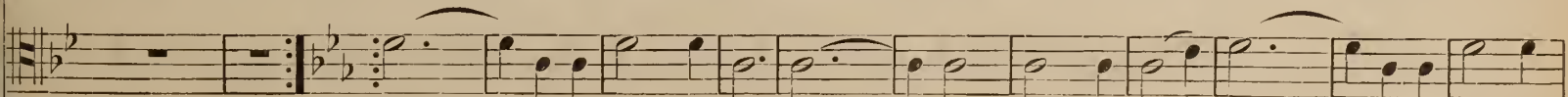
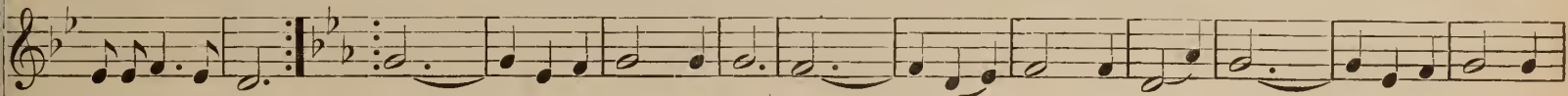
Or watch the wind blow sails so far a - way; The birds' wild flight we watch with ea - ger sight, And long with it to



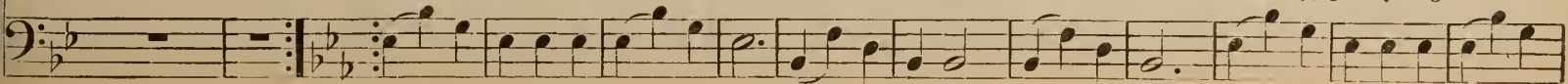
*After observing this repeat, sing first section without repeat, and then go on.*



soar the az-ure height. On - ward our bon - ny boat, Glad - some, blithe, and free, Gai - ly sing while we



On - ward, onward our bon - ny boat, Gladsome, gladsome, blithe and free, Gai - ly, gai - ly sing while we





## UPON THE SEA. Concluded.

Repeat *pp*

float Up - on the smil - ing sea, A-while we moor be-side the peb - bly shore, And seek the treas - ures

La la la la la la la la la la

float Up - on the smiling sea. La la la la la

smil - ing sea,

Detailed description: This system contains the first three staves of the musical score. The top staff is a treble clef melody in G minor (three flats). The second staff is a treble clef accompaniment, featuring a series of eighth notes and a 'La la' vocal line. The third staff is a bass clef accompaniment, featuring a series of eighth notes and a 'La la' vocal line. The lyrics are written below the staves, with some words spanning across measures.

hid in nature's store; We launch our boat while many a sound-ing note Returns our songs as ev - er on we float.

la la la la la la la la la la la la la la la

la la la la la la la la la la

Detailed description: This system contains the next three staves of the musical score. The top staff continues the treble clef melody. The second staff continues the treble clef accompaniment with 'La la' vocalizations. The third staff continues the bass clef accompaniment with 'La la' vocalizations. The lyrics are written below the staves, with some words spanning across measures.

*f* Tempo di Polka.

SOLO.

Oh, come to the woods a - way, Let's have a hol - i - day, This love-ly morn in May, Oh, come!

1. Sweet flow'rs gem the for - est green,  
2d time—2. Blithe birds car - ol mer - ri - ly,  
D. S.—3. Yes, come then with eyes so bright

INTRODUCTION.

Come, a - way!

SOPRANO. a - way, then,

ALTO.

Oh, come to the woods a - way, Let's have a hol - i - day, This love-ly morn in May, Oh, come!

Come,

First time.

Where fair - y hands are scen, Bright'ning all with morn's sil-ver ray; Yes, come, then, with fly - ing feet, Hearts hap-py, voic - es sweet, Tripping lightly, oh,  
Where brooklets sing in glee, Ev - 'ry thing is gladsome and gay; Yes, come, then, with fly - ing feet, Hearts hap-py, voic - es sweet, Tripping lightly, oh,  
As stars in summer night, Making mer - ry all thro' the day; Yes, come, then, with fly - ing feet, Hearts hap-py, voic - es sweet, Tripping lightly, oh,

a - way, then, a - way, then, a - way, so cheer - y, so mer - y, come, oh,

come, come, come, Hearts Songs, come, oh,

Second time.

\*Omit this strain the second time over.

come, come a - way. Hearts happy, voice - es sweet, Music joy - ous there to greet, come a - way. *ff*

come a - - way. So mer - ry a - way, then come a - way. Tra la la la la la Come, oh, come a - way, *ff*

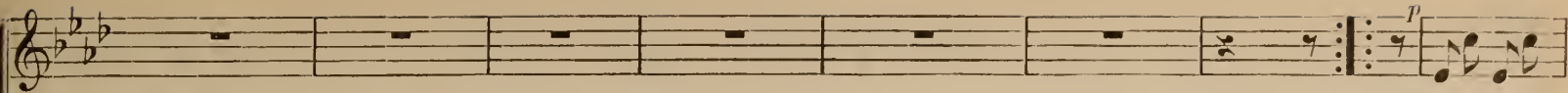
come a - way. Songs Come, oh, come a - way. Tra la la la la la Come, oh, come a - way,

Dal Segno, 2d Ending.

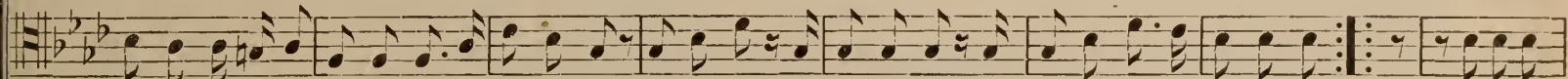
Tra la la la la la Come, oh, come a - way, Singing joyously our glad rounde-lay, Laughing merri-ly, ha, ha, ha! Tripping light-ly *f*

Tra la la la la la Come, oh, come a - way, Singing joyously our glad rounde-lay, Laughing merri-ly, ha, ha, ha! Tripping light-ly *f*





Not till evening



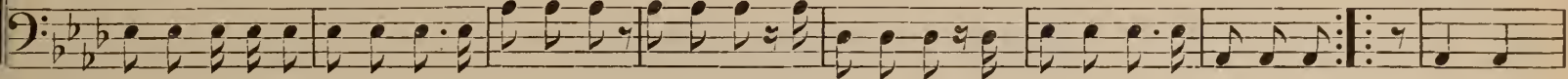
all the hap-py day, Singing gai - ly as we play; Thanking him for joys so pure, "Whose mercies ev - er shall en-dure."

La la la

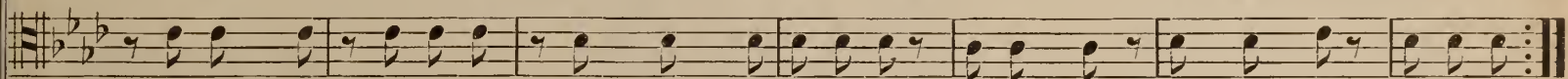


all the hap-py day, Singing gai - ly as we play; Thanking him for joys so pure, "Whose mercies ev - er shall en-dure."

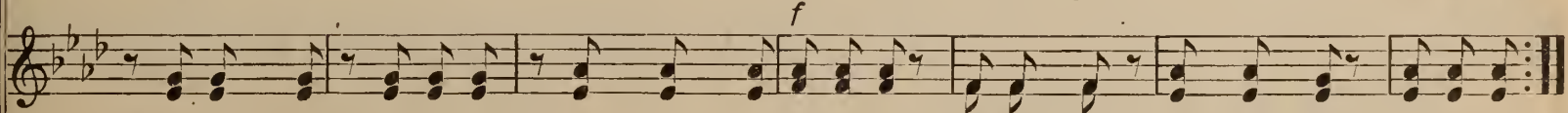
Hap - py



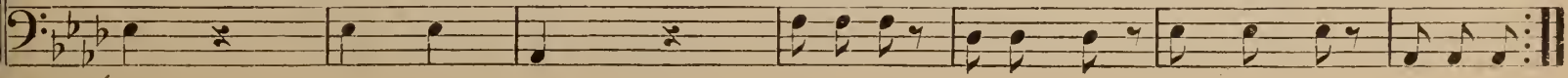
shadows soft - ly creep, And the an - gels hush birds and flow'rs to rest, Will we homeward haste on our way, So happy will we be this fes - tal day.

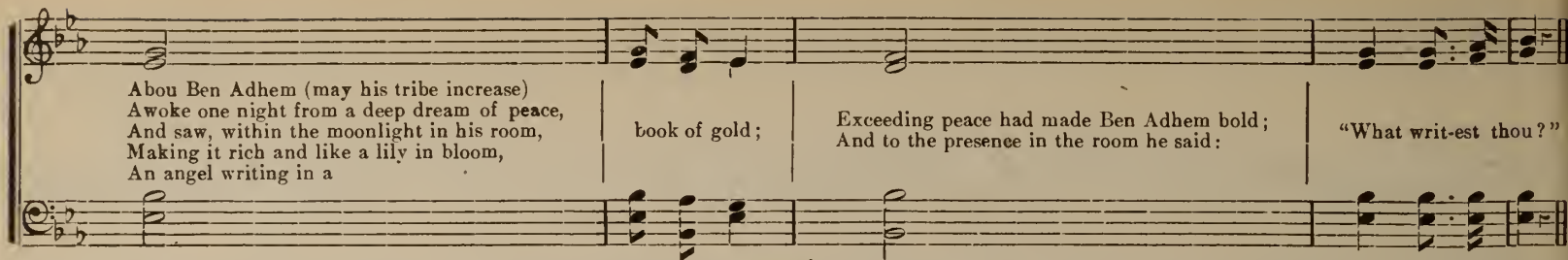


La la la la la la la la la Mer - ry hearts, light and gay, Joy - ous, free, all the day.



we, full of glee, Mer - ry hearts, light and gay, Joy - ous, free, all the day.



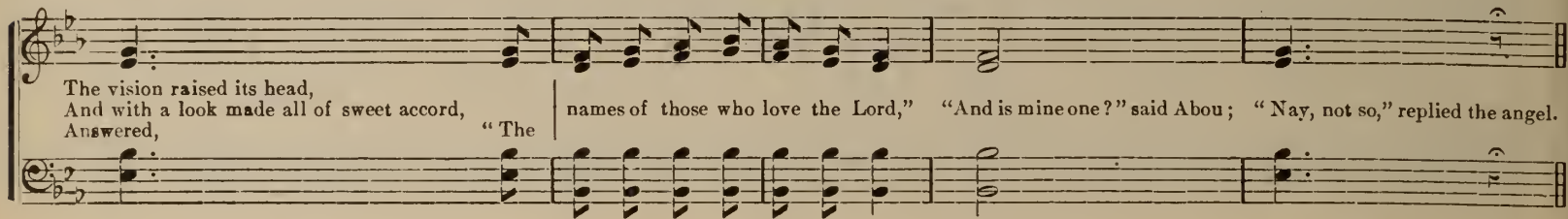


Abou Ben Adhem (may his tribe increase)  
Awoke one night from a deep dream of peace,  
And saw, within the moonlight in his room,  
Making it rich and like a lily in bloom,  
An angel writing in a

book of gold;

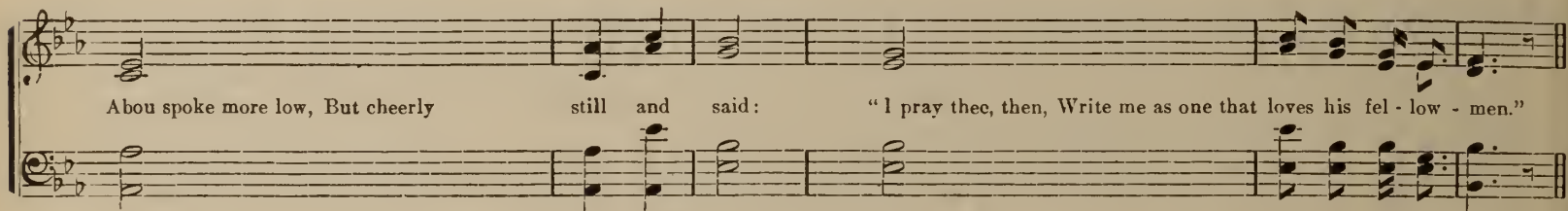
Exceeding peace had made Ben Adhem bold;  
And to the presence in the room he said:

"What writ-est thou?"



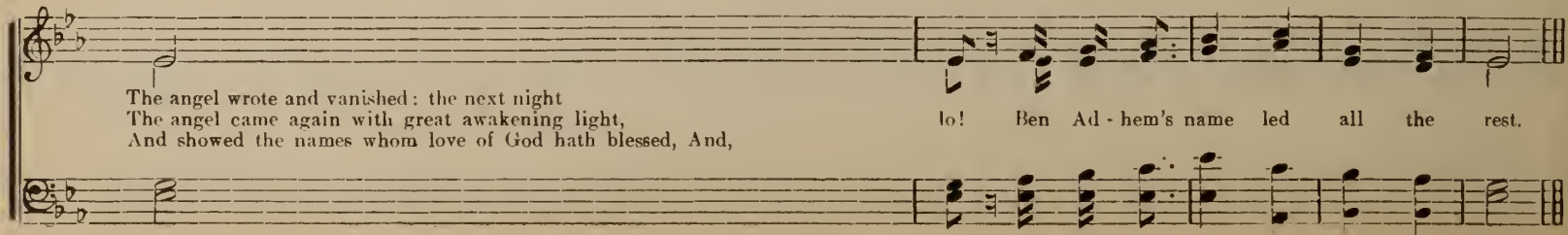
The vision raised its head,  
And with a look made all of sweet accord,  
Answered,

"The names of those who love the Lord," "And is mine one?" said Abou; "Nay, not so," replied the angel.



Abou spoke more low, But cheerly still and said:

"I pray thee, then, Write me as one that loves his fel - low - men."



The angel wrote and vanished: the next night  
The angel came again with great awakening light,  
And showed the names whom love of God hath blessed, And,

lo! Ben Ad - hem's name led all the rest.

# THE INDIAN DRUM. (Round in three parts and Chorus.)

93

Divide the female voices into three divisions. Let the first division sing Part 1 alone. When the first division commences Part 2 let second division begin Part 1. When first division commences Part 3, and second division Part 2, let third division commence Part 1. So keep on until the third division has sung Part 1. Do not sing Chorus until the Round is completed

SIR HENRY R. BISHOP. Arranged.

1.

Hark! 'tis the In - dian drum; . . . The woods and rocks a - round . . . Ech - o the war - like

2.

Hark! 'tis the In - dian drum; The woods and rocks a - round

3.

Hark! hark! Hark! 'tis the In - dian drum; The woods and rocks a -

sound, Ech - o the war - like sound, They come, they come, they come, . . . they come, . . . they come!

Ech - o the war - like sound, Ech - o the war - like sound, They come, . . . they come, . . . they come!

round, a - round Ech - o the war - like sound, They come, they come, they come!

CHORUS.

Yes, 'tis the In - dian drum, . . . the drum, Yes, 'tis the In - dian, drum, . . .

Yes, 'tis the In - dian drum, . . . 'tis the drum, Yes, 'tis the In - dian, drum, 'tis the

Yes, 'tis the In - dian drum, 'tis the In - dian drum, 'tis the In - dian drum, . . . 'tis the

. . . the drum; Hark! hark! they come! Hark! hark! they come! Hark! hark! they come! they come! they come!

In - dian drum; Hark! hark! they come! Hark! hark! they come! Hark! hark! they come! they come! they come!

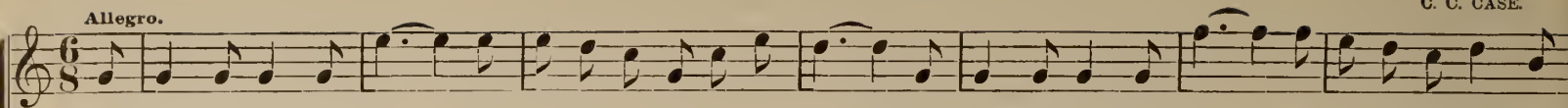
In - dian drum; Hark! hark! they come! Hark! hark! hark! they come! Hark! hark! hark! they come! they come! they come!



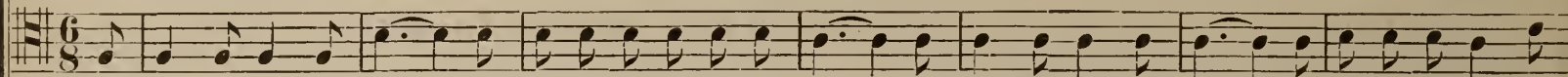
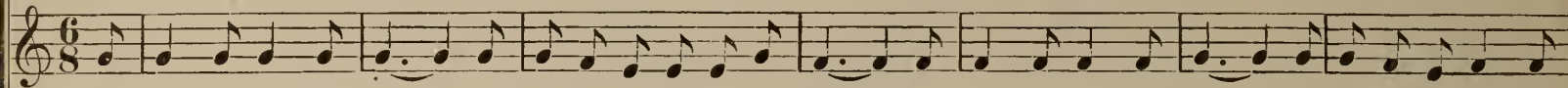
## GREETING GLEE.

C. C. CASE.

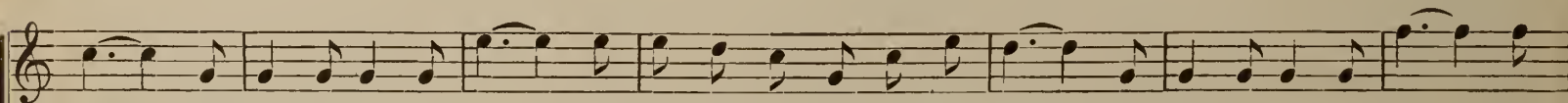
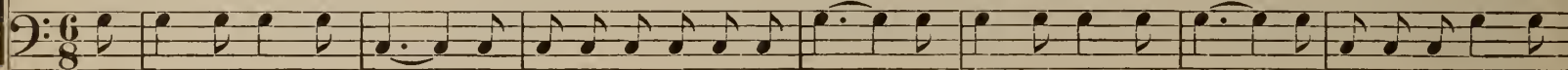
Allegro.



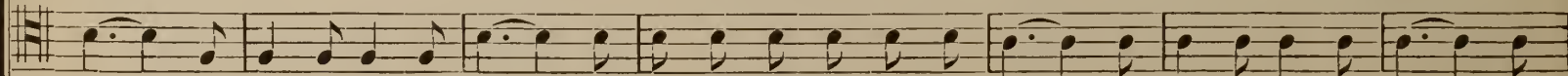
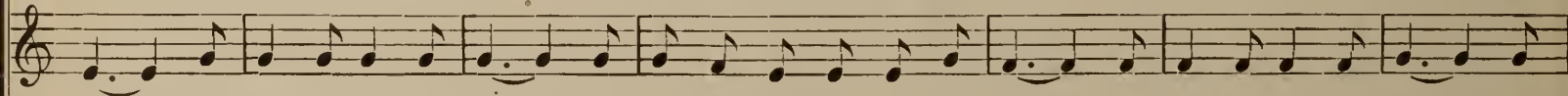
1. With joy, with joy, with joy, And hearts that are merry and light, With joy, with joy, with joy, We welcome you here to-



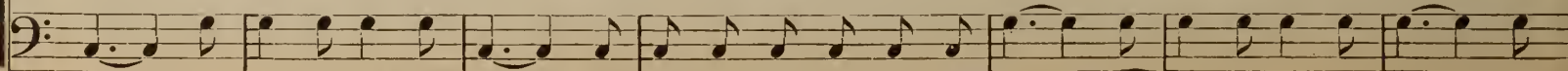
2. We sing, we sing, we sing, Sweet mu-sic shall come at our call, We sing, we sing, we sing, A greeting to one and



night; With joy, with joy, with joy, And hearts that are mer - ry and light, With joy, with joy, with joy, We



all; We sing, we sing, we sing, Sweet mu - sic shall come at our call, We sing, we sing, we sing, A



*p*

welcome you here to - night. Our friendship true We will re-new, And love shall swell the song, For notes of joy We

*p*

greet-ing to one and all. A - way with care, No time to spare Have we for hearts grown gray, While friends so dear Are

Detailed description: This block contains the first two systems of the musical score. The first system consists of a vocal line (treble clef) and a piano accompaniment line (treble clef). The vocal line begins with a piano (*p*) dynamic marking. The lyrics 'welcome you here to - night. Our friendship true We will re-new, And love shall swell the song, For notes of joy We' are written below the vocal line. The piano accompaniment line is written in treble clef. The second system also consists of a vocal line and a piano accompaniment line. The vocal line continues with the lyrics 'greet-ing to one and all. A - way with care, No time to spare Have we for hearts grown gray, While friends so dear Are'. The piano accompaniment line continues in treble clef.

*f*

will em-ploy, And ten-der strains pro - long; Our friendship true We will re-new, And love shall swell the song, For

*f*

gath-ered here. To join our tune-ful lay; A - way with care, No time to spare Have we for hearts grown gray, While

Detailed description: This block contains the third and fourth systems of the musical score. The third system consists of a vocal line (treble clef) and a piano accompaniment line (treble clef). The vocal line begins with a forte (*f*) dynamic marking. The lyrics 'will em-ploy, And ten-der strains pro - long; Our friendship true We will re-new, And love shall swell the song, For' are written below the vocal line. The piano accompaniment line is written in treble clef. The fourth system also consists of a vocal line and a piano accompaniment line. The vocal line continues with the lyrics 'gath-ered here. To join our tune-ful lay; A - way with care, No time to spare Have we for hearts grown gray, While'. The piano accompaniment line continues in treble clef.

## GREETING GLEE. Continued.

notes of joy We will em-ploy, And ten - der strains pro-long. *f* With joy, with joy we meet you here to-

friends so dear Are gath-ered here, To join our tune-ful lay. *f* With joy, with joy we meet you here to-

night, With joy, with joy we meet you here to - night, *ff* With joy, with joy we

to-night, *ff*

night, With joy, with joy we meet you here to - night, With joy, with joy we

to-night,



# GREETING GLEE. Concluded.

97

Repeat *pp* *ff* *Accelerando.*

meet you here to - night, With joy, with joy we meet you here to - night. With joy, with

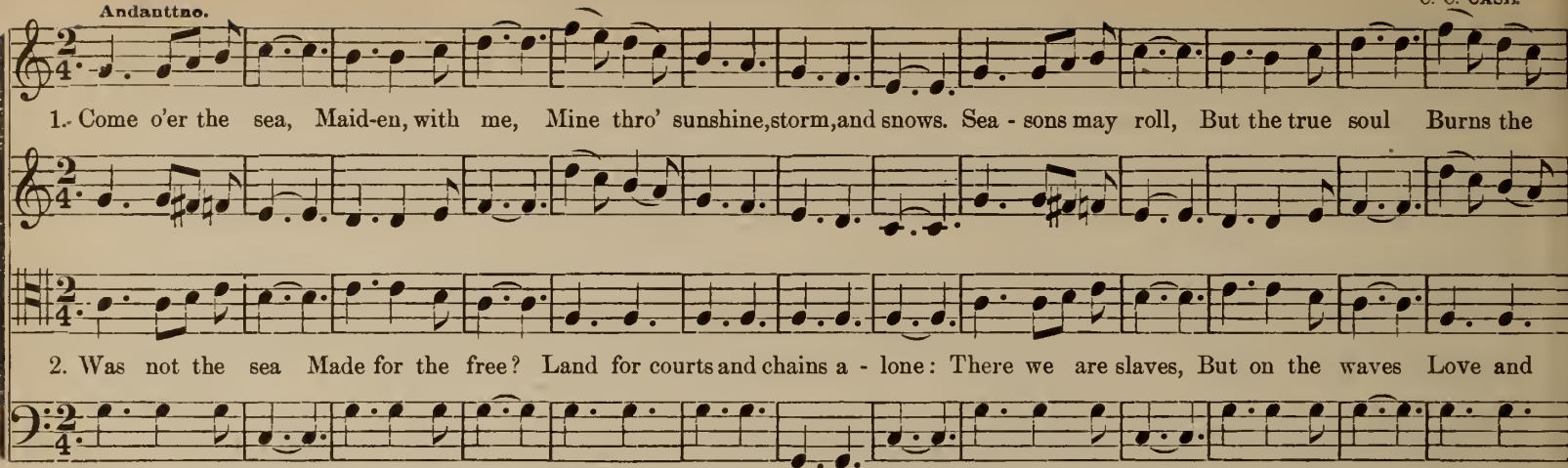
meet you here to - night, With joy, with joy we meet you here to - night. With joy, with joy, with

joy we meet you here to - night, (to-night,) With joy, with joy, we meet you here to - night.

joy, With joy we meet you here to - night, With joy, with joy, with joy, with joy we meet you here to - night.

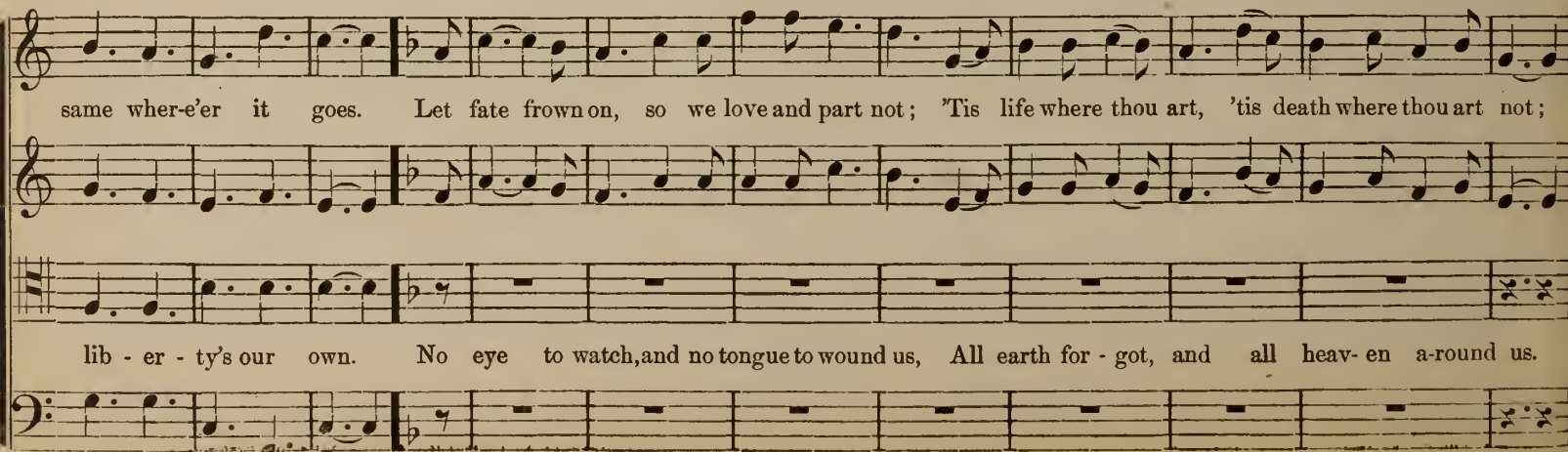
to-night, With joy, with joy we meet,

Andantmo.



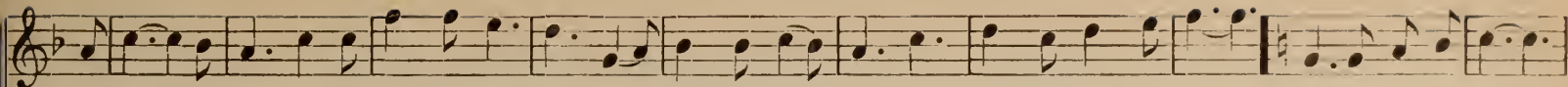
1. Come o'er the sea, Maid-en, with me, Mine thro' sunshine, storm, and snows. Sea - sons may roll, But the true soul Burns the

2. Was not the sea Made for the free? Land for courts and chains a - lone: There we are slaves, But on the waves Love and

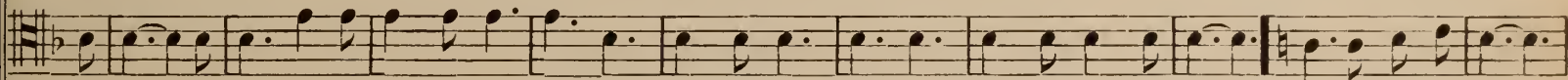
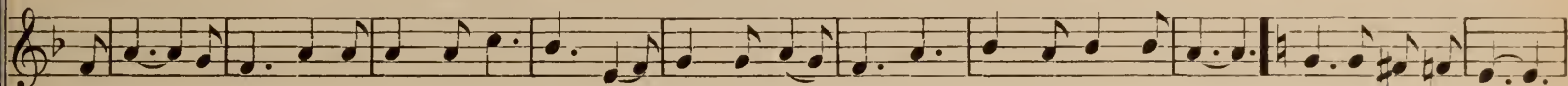


same wher-e'er it goes. Let fate frown on, so we love and part not; 'Tis life where thou art, 'tis death where thou art not;

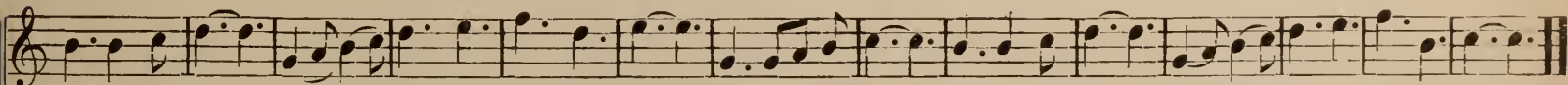
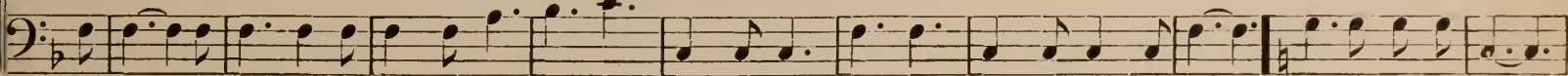
lib - er - ty's our own. No eye to watch, and no tongue to wound us, All earth for - got, and all heav - en a-round us.



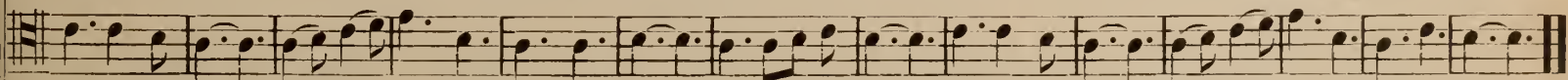
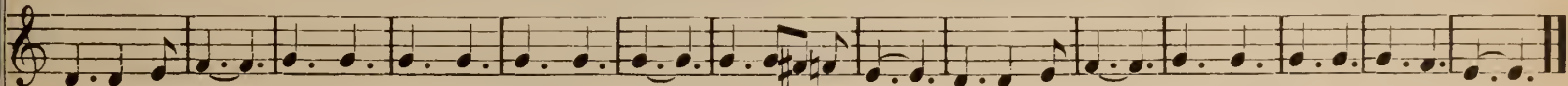
Let fate frown on, so we love and part not; 'Tis life where thou art, 'tis death where thou art not. Then come o'er the sea,



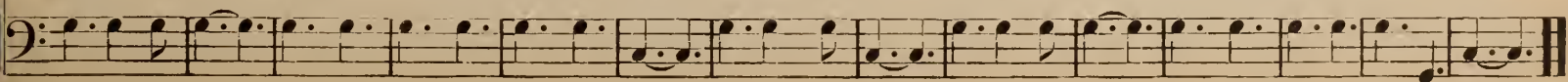
No eye to watch, and no tongue to wound us, All earth for - got, and all heav - en a - round us. Then come o'er the sea,



Maiden, with me, Come wher-e'er the wild wind blows; Sea-sons may roll, But the true soul Burns the same where'er it goes.



Maiden, with me, Mine thro' sun-shine, storm, and snows; Sea-sons may roll, But the true soul Burns the same where'er it goes.



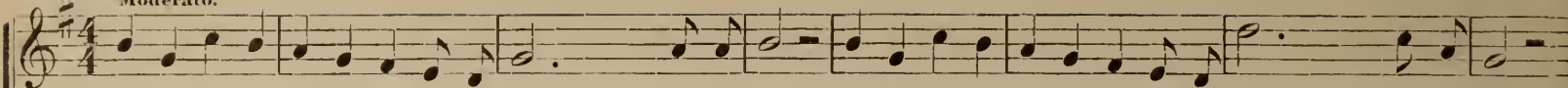


## LET IT PASS.

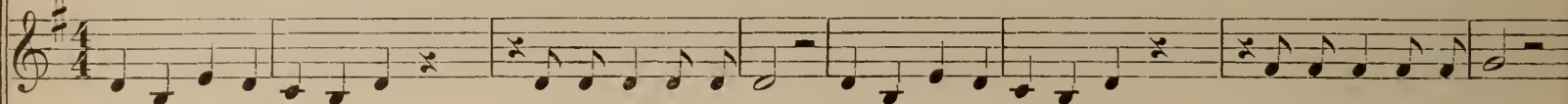
D. K.

Moderato.

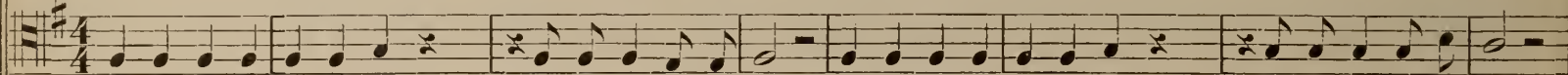
G. F. R.



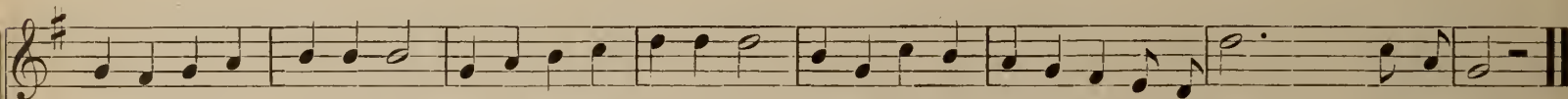
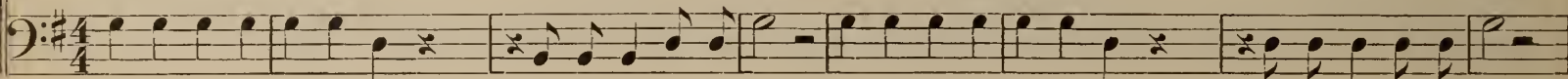
1. Be not swift to take offense; Let it pass; Anger is a foe to sense, let it pass, let it pass.



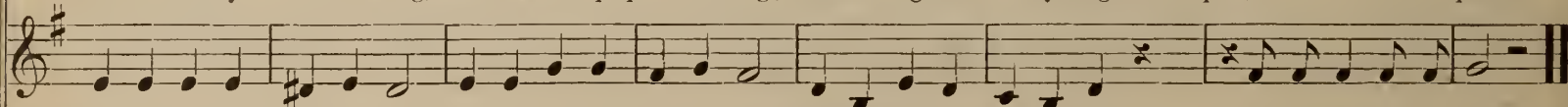
2. Ech - o not an an - gry word; Let it pass, let it pass, Think how oft - en you have erred; Let it pass, let it pass.



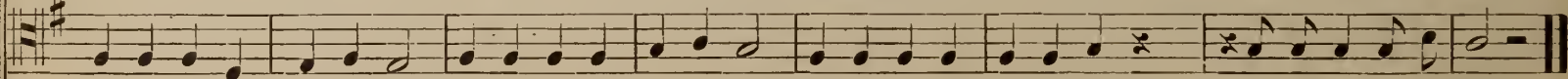
3. If for good you've taken ill; Let it pass, let it pass; Oh! be kind and gentle still; - Let it pass, let it pass.



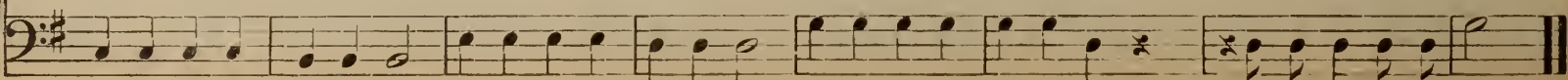
Brood not darkly o'er a wrong, Which will disap - pear ere long; Rath - er sing this cheer - y song—Let it pass, let it pass.



Since our joys must pass a - way, Like the dew drops on the spray, Wherefore should our sor - rows stay? Let it pass, let it pass.



Time at last makes all things straight, Let us not re - sent, but wait, And our triumph shall be great; Let it pass, let it pass.



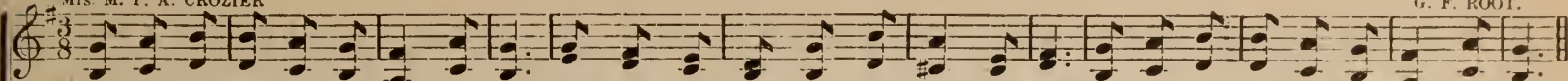
# THE BALLAD OF THE BARBARY SLAVE.\*

101

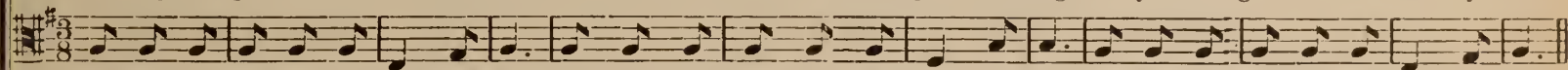
A wandering Scottish youth, taken captive by the Turks, was made a slave in one of the Barbary States. One night he was singing "Old Hundred," and was heard by some sailors on board an English man-of-war, who surmised that one of their countrymen was a captive, and armed themselves, manned a boat, and set him at liberty, after he had been in slavery eighteen years.

Mrs. M. P. A. CROZIER

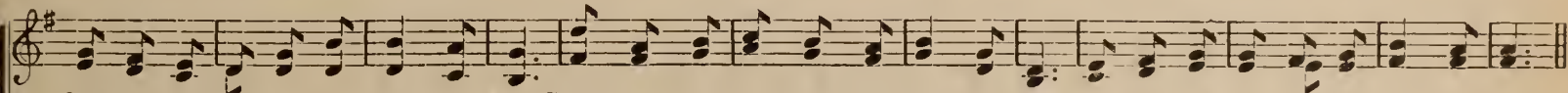
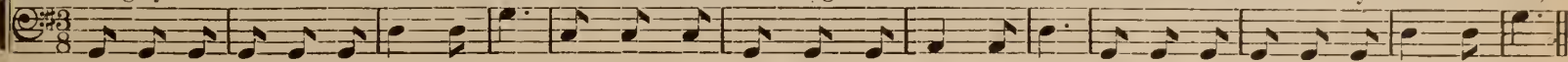
G. F. ROOT.



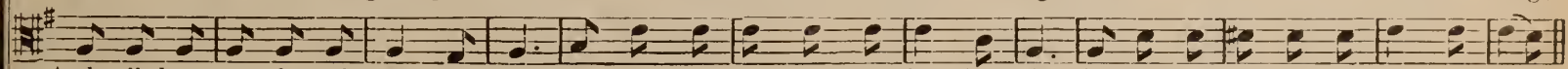
1. Rock-ing and sway-ing up - on the deep, White wings were spread to the even-ing breeze; Qui-et - ly rode there the Eng - lish ship,
2. As long a - go in the Ro - man time Si - las and Paul in their pris - on sang, And years a - go in the sun - ny South,



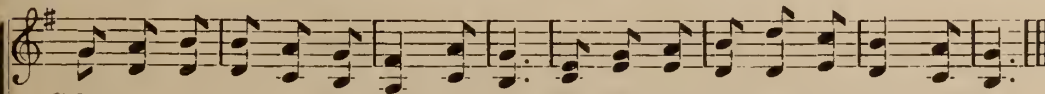
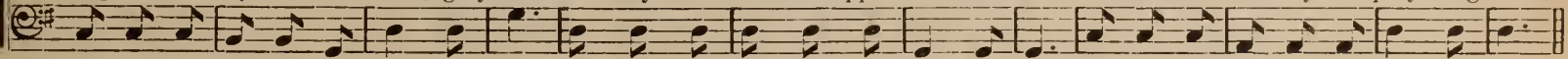
3. Strangely it fell on the list - less crew, A voice from their Eng - lish home once more, And hearts beat fast as they low' - red a boat,



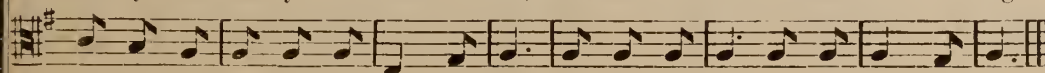
Close to the shore of the Barb - 'ry seas. Scarce - ly they flut - tered the ship's white sails, Far o - ver - head was the star - light's glow,  
Mu - sic of slaves thro' the green groves rang, So, from that shore, thro' the shades of night, Float - ed the mu - sic of Chris - tian song;



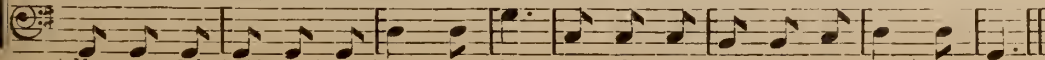
And pulled a - way for the wild, gray shore. Soft - ly a sail - or stepped from their midst, And knelt him down by the pray - ing slave;



Calm were the in - fi - nite depths a - bove, Calm were the un - meas - ured deeps be - low.  
Soft - ly and sweet - ly as sound of flute, Bless - ed "Old Hundred" was borne a - long.



Bared was his head, and his heart was full—This was the man he had come to save.



- 4 Grasped then the captive the sailor's hand—  
Quick in the boat—and they flew away,  
But not a sound did the stillness break  
Until the shore far behind them lay.  
And Turkish lashes were felt no more,  
And Barbary's shores far behind grew dim;  
"Praise God, from whom all blessings flow,  
Boys," said the Captain, "you know the hymn."

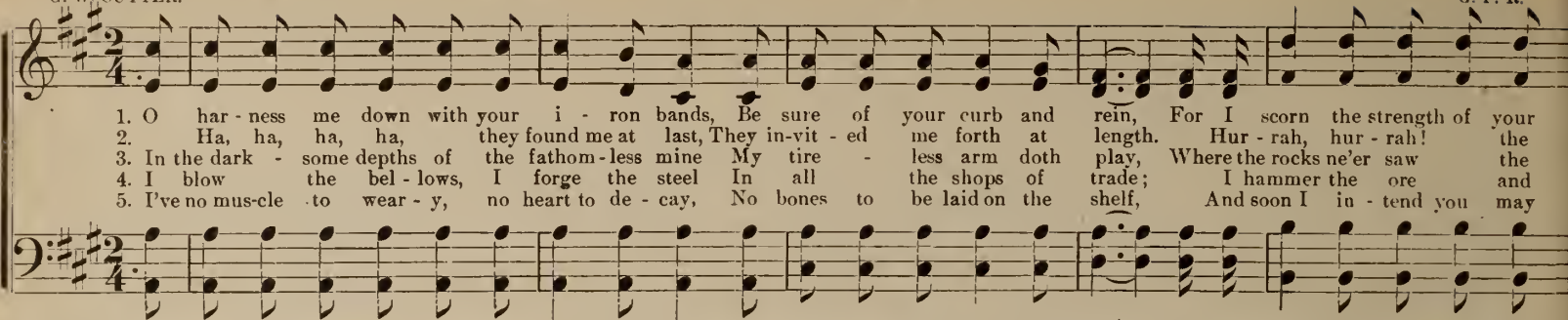
\* If sung as a Solo, "Old Hundred," in chorus, would come in well to close with. Sing the whole story first.

## THE SONG OF STEAM.

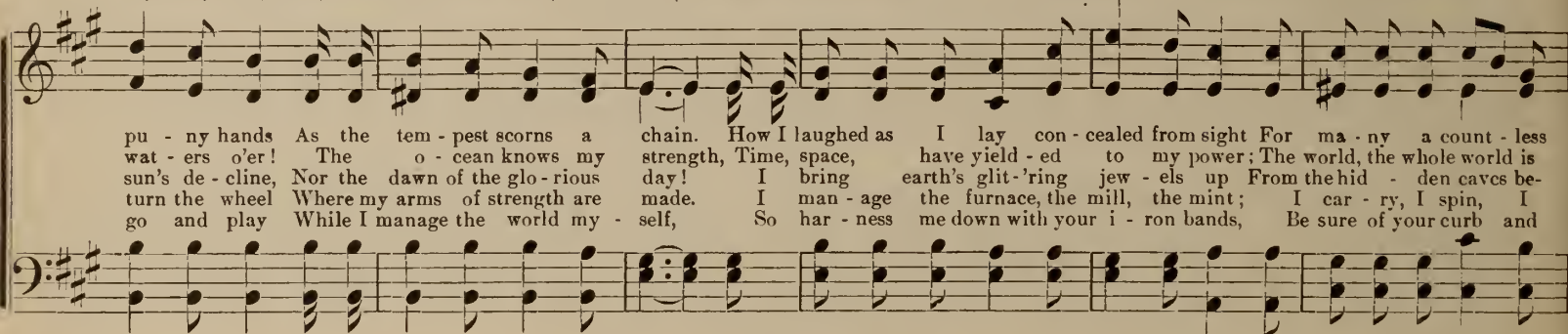
(The singer can easily adapt the words to the music where there are too few or too many notes.)

G. W. CUTTER.

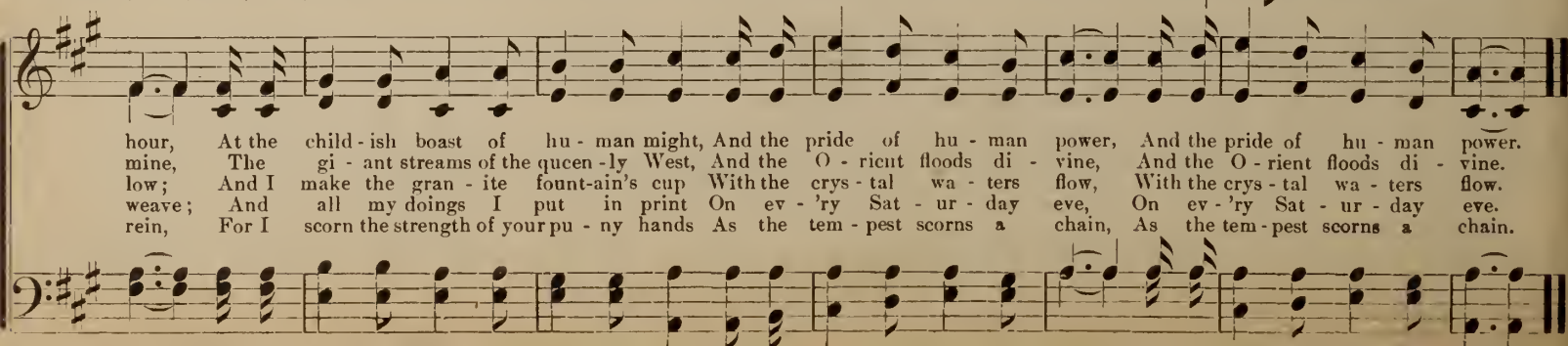
G. F. R.



1. O har - ness me down with your i - ron bands, Be sure of your curb and rein, For I scorn the strength of your  
 2. Ha, ha, ha, ha, they found me at last, They in - vit - ed me forth at length. Hur - rah, hur - rah! the  
 3. In the dark - some depths of the fathom - less mine My tire - less arm doth play, Where the rocks ne'er saw the  
 4. I blow the bel - lows, I forge the steel In all the shops of trade; I hammer the ore and  
 5. I've no mus - cle to wear - y, no heart to de - cay, No bones to be laid on the shelf, And soon I in - tend you may



pu - ny hands As the tem - pest scorns a chain. How I laughed as I lay con - cealed from sight For ma - ny a count - less  
 wat - ers o'er! The o - cean knows my strength, Time, space, have yield - ed to my power; The world, the whole world  
 sun's de - cline, Nor the dawn of the glo - rious day! I bring earth's glit - ring jew - els up From the hid - den caves be -  
 turn the wheel Where my arms of strength are made. I man - age the furnace, the mill, the mint; I car - ry, I spin, I  
 go and play While I manage the world my - self, So har - ness me down with your i - ron bands, Be sure of your curb and



hour, At the child - ish boast of hu - man might, And the pride of hu - man power, And the pride of hu - man power.  
 mine, The gi - ant streams of the queen - ly West, And the O - rient floods di - vine, And the O - rient floods di - vine.  
 low; And I make the gran - ite fount - ain's cup With the crys - tal wa - ters flow, With the crys - tal wa - ters flow.  
 weave; And all my doings I put in print On ev - 'ry Sat - ur - day eve, On ev - 'ry Sat - ur - day eve.  
 rein, For I scorn the strength of your pu - ny hands As the tem - pest scorns a chain, As the tem - pest scorns a chain.



# SLEEP WELL, BELOVED. (Serenade.)

103

L. M. W.

(MEN'S VOICES.)

G. F. R.

1. The moon sails o'er the tran-quil seas; A thou-sand voic-es of the breeze In feel-ing mur-mur blend; The low - ly, knot-ted grass-es

2. Sweet dreams thy downy pil-low bless While stir the dar-ing winds one tress Of thine un-plait-ed hair. If some low strain of my re-

3. My boat sinks on the eb-bing tide, A new day lights the mountain-side— The wan-ing moonlight fades; The wind blows fresh thro' qui-et

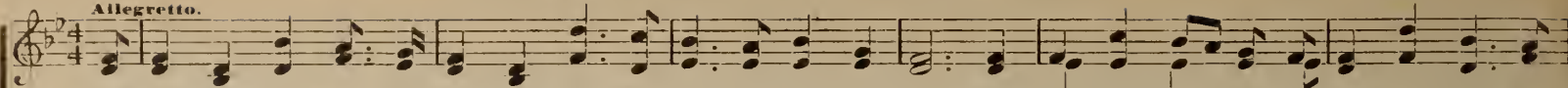
bend To kiss where thy dear feet have been. Thy an - gel-guard keep watch and ward — Sleep well, sleep well be - lov - ed!

frain Steal thro' thy slumber, dream a - gain— 'Tis I who wait as time grows late— Sleep well, sleep well, be - lov - ed!

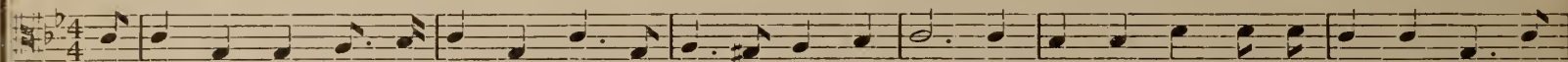
glades; My way lies o'er this wave-less sea. Fare - well— I go! My heart's with thee! Sleep well, sleep well, be - lov - ed!

## GOD MADE ALL NATURE FREE.

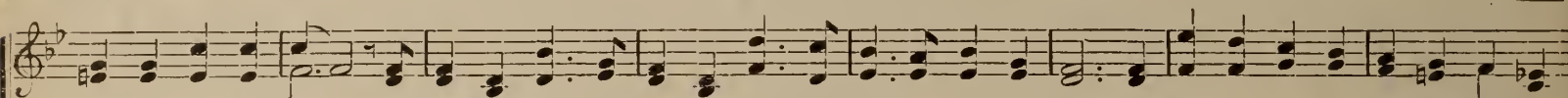
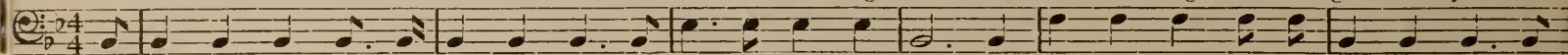
G. F. R. From "Repertoire," by per.

*Allegretto.*

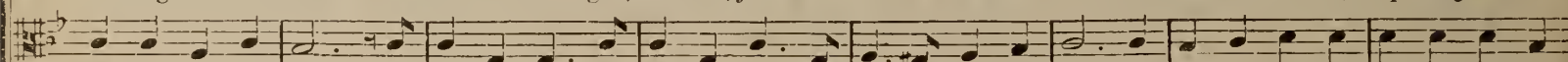
1. The clouds that fly thro' the sum - mer sky On wings of snow - y white—The winds that glide down the mountain side With  
 2. The waves that sweep o'er the night - y deep, In tu - mult long and loud—The lightning's star as it leaps a - far, From



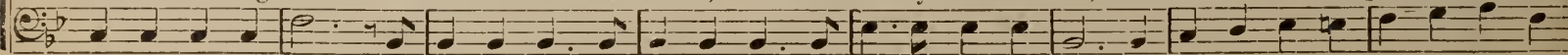
3. And shall the sea and the clouds be free, And all the roll - ing waves—Shall na - ture sing such a glo - rious hymn, And



foot-steps soft and light— The birds that pour their cho - rals forth From ev - 'ry nod - ding tree, U - nite to sing with thankful voice, "God  
 scudding cloud to cloud— With nat - ure's or - gan, thunder, join The an - them of the sea, And chant in cho - rus, deep and grand, "God



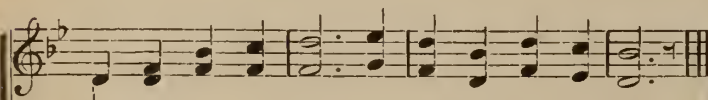
men be will - ing slaves? Let thousand voic - es answer, "No!" Till ev - 'ry rock and tree, Shall ech - o back the glorious strain, "God



## KILLARNEY.

(A beautiful place in Ireland.)

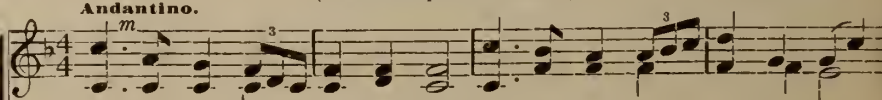
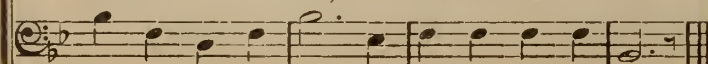
BALFE. (New arrangement.)

*Andantino.*

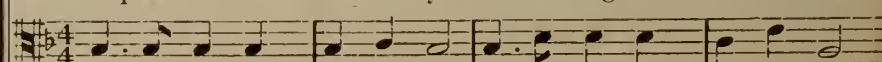
made all nat - ure free, God made all nat - ure free."  
 made all nat - ure free, God made all nat - ure free."



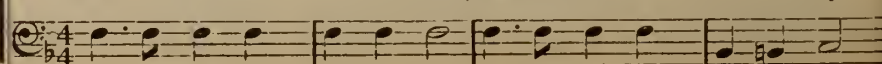
made all nat - ure free, God made all nat - ure free."



1. By Kil - lar - ney's lakes and fells, Em'rald isles and wind - ing bays,  
 2. No place else can charm the eye With such bright and va - ried tints,



3. Mu - sic there for E - den dwells, Makes each sound a har - mo - ny,



Mount-ain paths and wood-land dells, Mem'-ry ev - er fond - ly strays. Bount-eous na - ture loves all lands; Beau - ty  
 Ev - 'ry rock that you pass by, Ver-dure broid - ers or besprints. Vir - gin there the green grass grows, Ev - 'ry

Ma - ny voiced the cho - rus swells, Till it faints in ec - sta - sy. With the charm-ful tints be - low, Seems the

*Cres.* *Dim.* *p* *m*

wan - ders ev - 'ry - where, Footprints leaves on ma - ny strands, But her home is sure - ly there! An - gels fold their  
 morn spring's na - tal day, Bright hued ber - ries deck the snows, Smil - ing win - ter's frown a - way, An - gels paus - ing

heav'n a - bove to vie, All rich col - ors that we know, Tinge the cloud wreath in that sky, Wings of an - gels

*Dim.* *mf* *Dim.* *Cres.* *pp*

wings and rest, In that E - den of the west, Beau - ty's home, Kil - lar - ney, Ev - er fair, Kil - lar - ney.  
 fond - ly there, Doubt if E - den were more fair, Beau - ty's home, Kil - lar - ney, Ev - er fair, Kil - lar - ney.

so might shine, Glanc - ing back soft light di - vine, Beau - ty's home, Kil - lar - ney, Ev - er fair, Kil - lar - ney.

*m* *Cres.* *f*



## "NIGHT'S SHADE NO LONGER."

ROSSINI.

*Allegretto. p*

Night's shade no long - er na - ture en - tranc - es, Dark - ness re - tir - ing, hast - ens a - way;

Night's shade no long - er na - ture en - tranc - es, Dark - ness re - tir - ing, hast - ens a - way;

*p* Ped. Play first 16 measures for a Sym. Ped. Ped. Ped.

*f*

Beam - ing with bright - ness, morn - ing ad - vanc - es. Smil - ing with pleas - ure, wel - comes the day.

Beam - ing with bright - ness, morn - ing ad - vanc - es, Smil - ing with pleas - ure, wel - comes the day.

*f* Ped. Ped. Ped. Ped. Ped. Ped.

# "NIGHT'S SHADE NO LONGER." Continued.

107

**QUARTET.**

Beam-ing with bright - ness, morn-ing ad - vanc - es, Smil-ing with pleas - ure, wel - comes the day, Beam-ing with

Beam-ing with bright - ness, morn-ing ad - vanc - es, Smil-ing with pleas - ure, wel - comes the day. Beam-ing with

**CHORUS.**

bright - ness, morn-ing ad - vanc - es, Smil-ing with pleas - ure, wel - comes the day, day. Beam-ing with bright - ness,

bright - ness, morn-ing ad - vanc - es, Smil-ing with pleas - ure, wel - comes the day, day. Beam-ing with bright - ness,

1st time. 2d time.

1st time. 2d time.

*tr tr tr*

morn - ing ad - vanc - es, Smil - ing with pleas - ure, wel - comes the day, wel - comes the day, . . . wel - comes the  
 morn - ing ad - vanc - es, Smil - ing with pleas - ure, wel - comes the day, wel - comes the day, . . . wel - comes the

day, . . Smil - ing with pleas - ure, wel - comes the day, the day, the day, the day. . . . .  
 day, . Smil - ing with pleas - ure, wel - comes the day, the day, the day, the day. . . . .

Musical notation includes treble and bass staves with lyrics. Dynamics include *f* (forte), *p* (piano), *tr* (trills), and *ff* (fortissimo). The score concludes with a final cadence.



# DAYLIGHT IS ENDING.

109

Voices very subdued. Just breathe the tones.

G. F. ROOT.

*pp*

1. Day-light is end-ing, Shad-ows are blend-ing, Eve-ning se - rene - ly is clos - ing a - gain; Soft winds are sigh-ing, Birds homeward fly - ing,

*pp*

2. Closed are the flow - ers, Now from their bow-ers, Song-birds are lov - ing - ly sing-ing their lays; Wild bees are humming, Night dews are com-ing,

*p* *m* *dim.*

Lone - ly are val - ley and mountain and plain, Out on the o - cean, Gent - ly in mo - tion, Catch-ing the light airs that grate-ful - ly play;

*p* *m* *dim.*

Flocks to their folds now are wend-ing their ways; Twi-ght is creep-ing, Stars faint-ly peep - ing, Na - ture is wrapt in her man - tle of gray;

*pp* *p* *pp* *Rit. e dim.*

White sails are sway-ing, Swallows are play-ing, All things seem saying "Good - night to the day," "Good-night to the day, Good-night to the day."

*pp* *p* *pp* *Rit. e dim.*

Her call o - bey-ing, No one de - lay-ing, All, all seem say-ing, "Good-night to the day," "Good-night to the day, Good-night, Good-night to the day."

## FREEDOM AND TRUTH.

FROM VERDI by G. F. R.

**Soprano.** *f* *m* *Dim.* *m* *Cres.*

1. For - ev - er, for - ev - er gone the day When tyrants ruled the world alone, When freedom's voice thro' all the earth Found not an ans'ring tone.  
 2. From henceforth, from henceforth ev - er - more, All lands shall hear this wond'rous voice, And 'neath the influence of its sway Far distant realms rejoice.

**Tenor.** *m* *Cres.* *f* *ad lib.*

When er - ror, like a gloom spreading cloud, Wrapped in its folds the fair - est land, And truth could on - ly find . . . a shroud At cru - el per - se - cu - tion's  
 Then, o - ver all the glad ransomed world, Truth's ho - ly light shall rise and shine, And earth's proud banner aye . . . be furled Be - fore the King Immanuel's

**CHORUS.** *m* *f*

hands. Wide o'er a-wak - ened na - tions it is heard.  
 shrine. Wide o'er a-wak - ened na - tions it is heard.  
 Wide o'er awak - ened na - tions Now a glo - rious voice is heard. Grand as the o - cean waves, By

All nations hear the voice so loud and deep, A - wake, wake from your sleep, wake ye from your sleep, All nations hear the  
 All nations hear the voice so loud and deep, A - wake, wake from your sleep, wake ye from your sleep, All nations hear the  
 might - y temp - est stirred, All na-tions hear The voice so deep, wake from your sleep, wake ye from your sleep, All nations  
 voice so loud and deep, A - wake, wake from your sleep, wake ye from your sleep, wake from sleep, Wake from sleep. . . .  
 voice so loud and deep, A - wake, wake from your sleep, wake ye from your sleep, wake from sleep, Wake from sleep. . . .  
 hear The voice so deep, wake from your sleep, wake ye from your sleep, Awake from sleep, a-wake, A - wake from sleep. . . .

*m*  
*Rit. f*  
*pp Dim.*  
*f Rit.*



From "David the Shepherd Boy."

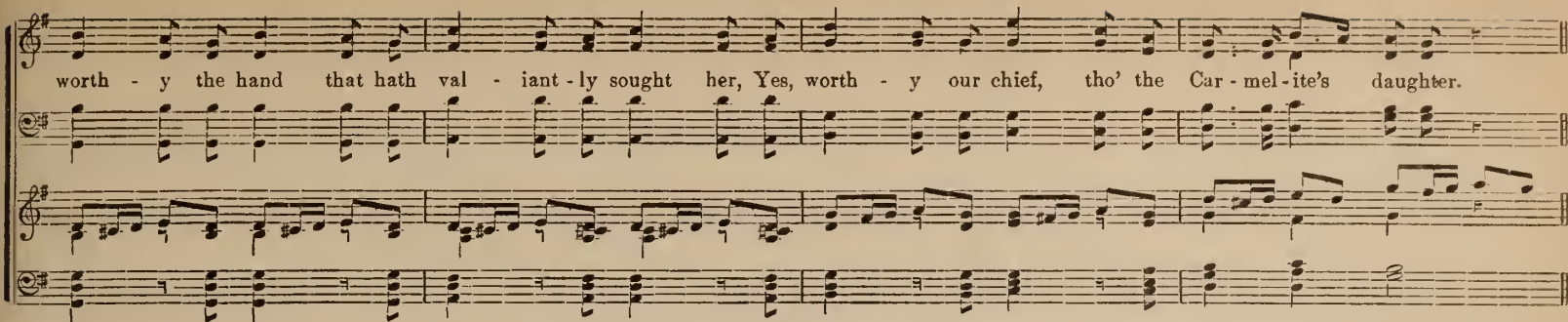
G. F. ROOT

**Moderato.**

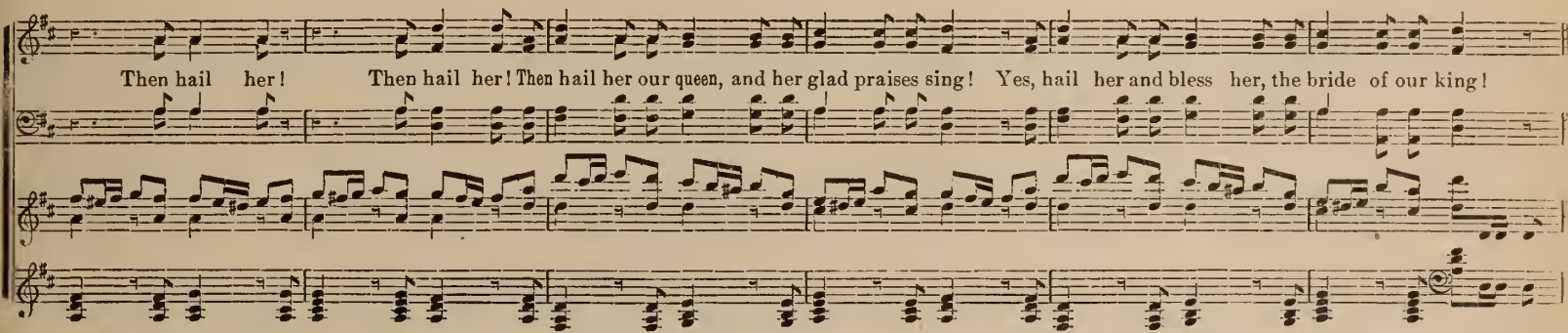
Go from march to chorus without losing time.

**FULL CHORUS.**

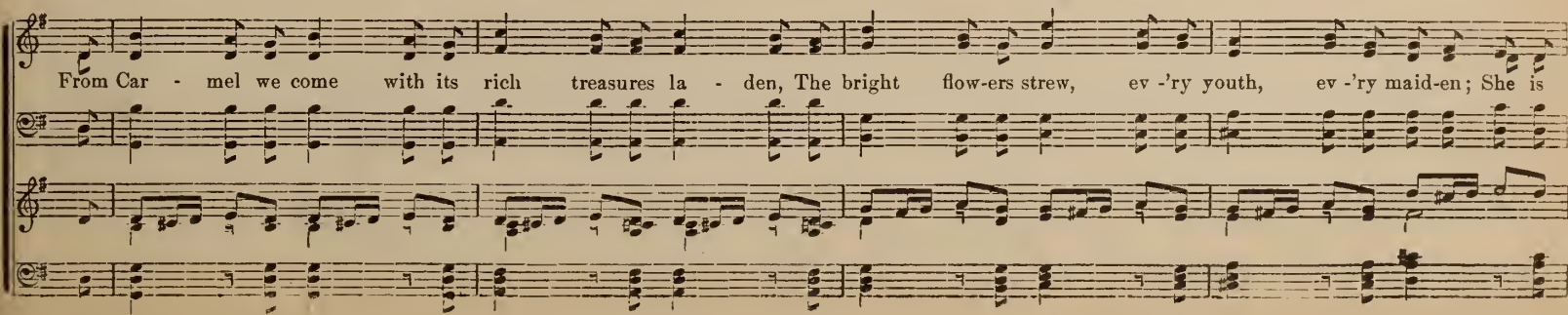
From Car - mel we come with its rich treasures la - den, The bright flow-ers strew, ev - 'ry youth, ev - 'ry maid-en; She is



worth - y the hand that hath val - iant - ly sought her, Yes, worth - y our chief, tho' the Car - mel - ite's daughter.



Then hail her! Then hail her! Then hail her our queen, and her glad praises sing! Yes, hail her and bless her, the bride of our king!



From Car - mel we come with its rich treasures la - den, The bright flow - ers strew, ev - 'ry youth, ev - 'ry maid - en; She is

## BRIDAL MARCH. Continued.

First system of the musical score. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The treble staff contains a melody with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes. The lyrics are written below the staves.

worth - y the hand that hath val - iant - ly sought her, Yes, worth - y our chief, tho' the Car - mel - ite's daughter.

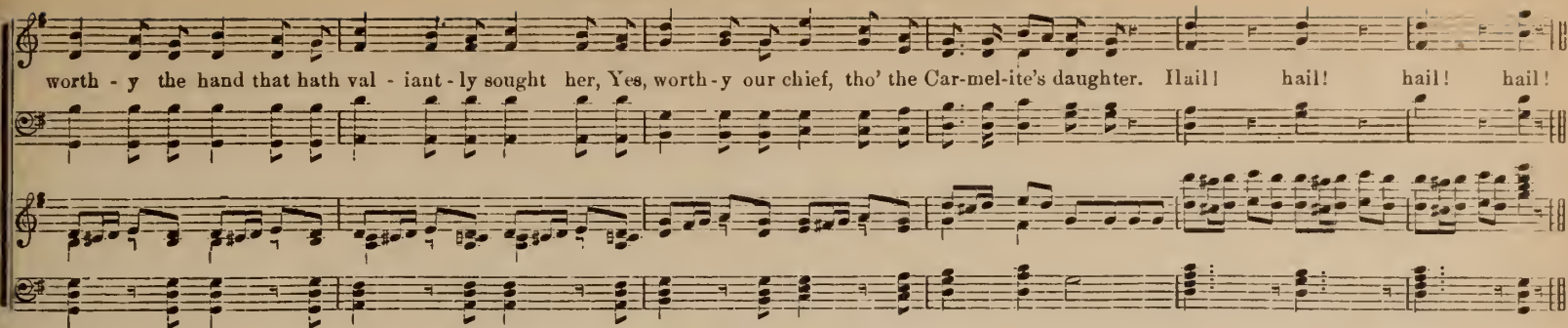
Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

The soft breezes whis - per, From mountains of grandeur and val - leys se - rene, Farewell, oh, farewell to our fair shepherd queen! From

Third system of the musical score. It continues the melody and accompaniment. The lyrics are written below the staves.

Car - mel we come with its rich treasures la - den, The bright flow - ers strew, ev - 'ry youth, ev - 'ry maid - en; She is



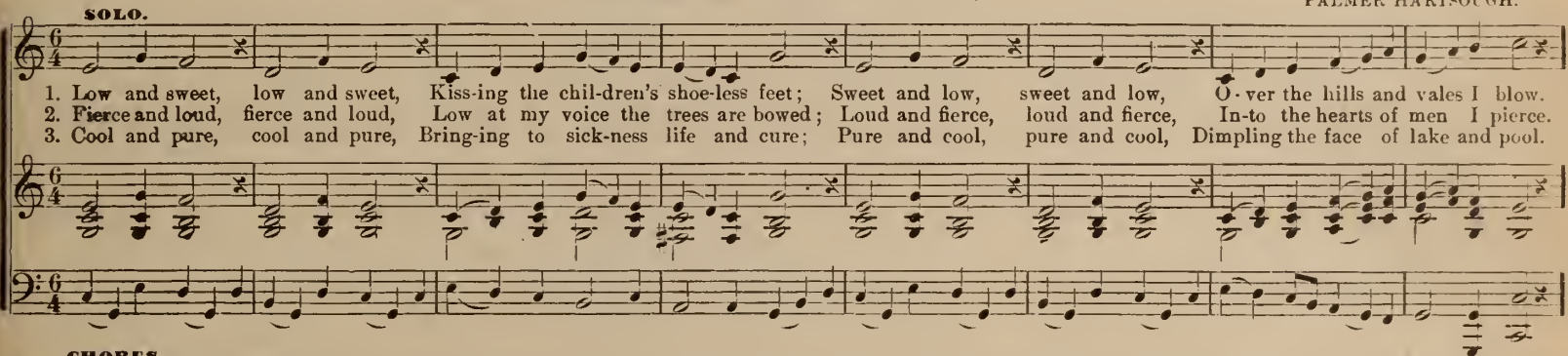


worth - y the hand that hath val - iant - ly sought her, Yes, worth - y our chief, tho' the Car-mel-ite's daughter. Hail! hail! hail! hail!

## SONG OF THE WIND.

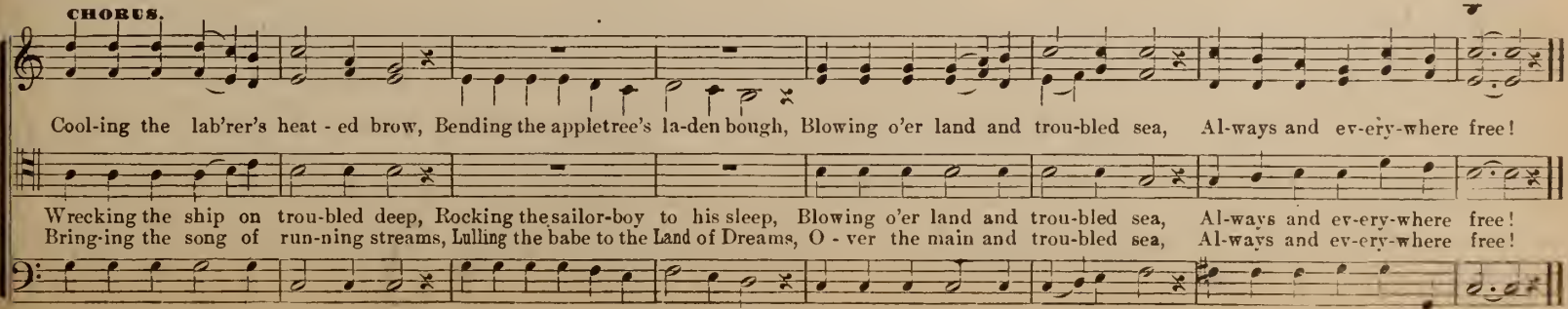
PALMER HARTSOUGH.

**SOLO.**



1. Low and sweet, low and sweet, Kiss-ing the chil-dren's shoe-less feet; Sweet and low, sweet and low, O-ver the hills and vales I blow.
2. Fierce and loud, fierce and loud, Low at my voice the trees are bowed; Loud and fierce, loud and fierce, In-to the hearts of men I pierce.
3. Cool and pure, cool and pure, Bring-ing to sick-ness life and cure; Pure and cool, pure and cool, Dimpling the face of lake and pool.

**CHORUS.**



Cool-ing the lab'-rer's heat-ed brow, Bending the appletree's la-den bough, Blowing o'er land and trou-bled sea, Al-ways and ev-ery-where free!

Wrecking the ship on trou-bled deep, Rocking the sail-or-boy to his sleep, Blowing o'er land and trou-bled sea, Al-ways and ev-ery-where free!

Bring-ing the song of run-ning streams, Lulling the babe to the Land of Dreams, O-ver the main and trou-bled sea, Al-ways and ev-ery-where free!

## THE BOAT RACE. (A Canon.)

For Male Voices. If sung by mixed voices—Sop 1st, Alto 2d, Tenor 3d, Bass 4th.

From "Colville's Choral Primer."

*Allegretto.*

Pull with a will, boys, pull, pull, pull, pull, Swift as an ar - row shot from the bow, We glide a -  
 Pull with a will, boys, pull, pull, pull, pull, Swift as an ar - row shot from the bow, We  
 Pull with a will, boys, pull, pull, pull, pull, Swift as an ar - row  
 Pull with a will, boys, pull, pull, pull, pull, Swift as an ar - row  
 way: pull, Arms strong and rea - dy, boys, Hearts firm and stea - dy, boys, Win the prize, Win the prize to -  
 glide a - way: pull, Arms strong and rea - dy, boys, Hearts firm and stea - dy, boys, Win the prize,  
 shot from the bow, We glide a - - way: pull, Arms strong and rea - dy, boys, Hearts firm and stea - dy, boys,  
 Swift as an ar - row shot from the bow, We glide a - - way: pull, Arms strong and rea - dy, boys,  
 day— Pull with a will, pull with a will, pull, boys, pull, Win the prize to - day, Win the prize, the prize to - day.  
 Win the prize to - day— Pull with a will, pull with a will, pull, boys, pull, Win the prize to - day, Win the prize to - day.  
 Win the prize, Win the prize, to - day— Pull with a will, pull with a will, Win the prize to - day, Win the prize to - day.  
 Hearts firm and steady, boys, Win the prize, Win the prize to - day— Pull with a will, Win the prize to - day, Win the prize to - day.

# THE MOUNTAIN MINER'S SONG.

117

From the "Triumph," by permission.

Arranged from "Offenbach" by F. W. ROOT.

*Allegretto.*

1. Onward, onward, up the mountain side, Farewell the prairies far be - low, Firm and joy-ful whatso-e'er be - tide, We, the mer-ry min-ers gai-ly

go, We go, we go, we go, we go, yes, Yes to the mountain pass we go, we go, we go, Yes to the mountain



pass we mer-ry min-ers gai-ly go, yes, yes, yes, Yes for the gold is there we know, we know, we know, Yes for the gold is there beneath the

This musical system consists of four staves. The top staff is a vocal line in G major, 2/4 time, with lyrics written below it. The second staff is a piano accompaniment in G major, 2/4 time, with a melody line. The third and fourth staves are a piano accompaniment in G major, 2/4 time, with a bass line. The system ends with a double bar line.

crystal waters flow, Then in or-der firm move on, move on, and do not tar-ry for the prize is just be-fore the craggy rocks that frown a-

This musical system consists of four staves. The top staff is a vocal line in G major, 2/4 time, with lyrics written below it. The second staff is a piano accompaniment in G major, 2/4 time, with a melody line. The third and fourth staves are a piano accompaniment in G major, 2/4 time, with a bass line. The system ends with a double bar line.

bove our path shall yield the shin - ing ore, Yes to the mountain pass we go, we go, we go, Yes to the mountain

This system contains the first two lines of the musical score. The first line features a vocal melody in treble clef with lyrics underneath. The second line consists of piano accompaniment in bass and treble clefs. The key signature has one flat (B-flat), and the time signature is 2/4. The music includes various note values, rests, and dynamic markings.

pass we mer - ry min - ers gai - ly go, yes, yes, yes, Yes for the gold is there we know, we know, we know, Yes for the gold is

This system contains the next two lines of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are placed below the vocal line. The musical notation includes complex rhythmic patterns and chord progressions typical of early 20th-century folk music.

there for the gold is there in the crystal flow in or - der firm move on, move on, move on, our toilsome march is done is nearly

This system contains three staves of music. The top staff is the vocal melody in G major, featuring a mix of eighth and sixteenth notes. The middle staff is the piano accompaniment in G major, consisting of a steady eighth-note pattern. The bottom staff is the piano accompaniment in G major, featuring a series of chords and some moving lines. The lyrics are written below the vocal staff.

done, But should the howling tempests blow, The tem-pest blow . . . Still to the mountain pass we'll go, we'll go, we'll go,

This system contains three staves of music. The top staff is the vocal melody in G major, with a long note for the word 'Still' and a dotted line. The middle staff is the piano accompaniment in G major, consisting of a steady eighth-note pattern. The bottom staff is the piano accompaniment in G major, featuring a series of chords and some moving lines. The lyrics are written below the vocal staff.



THE MOUNTAIN MINER'S SONG. Concluded.

121

still for the gold is there we know, we know, we know, on, move on, move on, move on to the  
to the mountain pass, to the mountain pass, to the mountain pass, to the mountain

on move on move on move on

**Faster.**

### Accelerate.

**Faster.**

**Accelerate.**

pass we merry miners gaily go, we merry miners gaily go, we go, we go, we go, we go

*Sva*

G. F. R.  
Alto. Alla Marcia.

Arr. by G. F. ROOT.

From the great crys-tal seas of the Northland To the South's sunny gulf far a-way, From the stern rock-y coast of the Eastland To the

This system contains the first two lines of the musical score. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line.

gate of the calm gol-den bay. From the cit-y the vil-lage and prai-rie, From the for-est, the field and the mine, Loy-al

This system contains the next two lines of the musical score, continuing the vocal and piano parts and the lyrics.

hearts nev-er fal-ter nor var-y, While their voi-ces by thousands com-bine, Loy-al hearts nev-er fal-ter nor var-y, While their

This system contains the final two lines of the musical score on this page, concluding the vocal and piano parts and the lyrics.

voi - ces by thousands combine. From the great crys-tal seas of the Northland To the South's sunny gulf far a-way, far a-way; From the  
 stern rock - y coast of the Eastland To the gate of the calm gol-den bay, the golden bay. From the cit - y the vil - lage and prairie, From the  
 for - est, the field and the mine, Loy - al hearts nev - er fal - ter nor var - y, While their voi - ces by thousands com-bine, Their  
 by thousands combine,



voi - ces by thou - sands com - bine, Yes, loy - al mil - lions sing Co - lum - bia, Co - lum - bia we love thee, Ev - 'ry moun - tain and val - ley and

plain, While the stars shine in heav - en a - bove thee, True to thee will thy children remain, While the stars shine in heav - en a -  
ev - 'ry plain, thy children remain,

bove thee, True to thee will thy chil - dren remain. How we sprang to thy res - cue, Co - lum - bia; How the

souls of thy peo-ple were stirred. When the dark cloud of war hov-ered o'er us And the dread note of dan-ger was heard! In the  
 of dan-ger was heard!  
 thy peo-ple were stirred, dan-ger was heard!  
 field, on the march, by the camp-fire, How the voi-ces of pat-ri-ots rang! And wher-ev-er the flag waved a-bove them,  
 pat-riots, of pat-riots rang!  
 pat-ri-ots rang!  
 This was the bur-den they sang: O Co-lum-bia, Co-lum-bia, we love thee Ev-'ry moun-tain and val-ley and

plain, While the starshine in heav - en a - bove thee, True to thee will thy children remain, While the stars shine in heav - en a -  
ev - 'ry plain, thy children remain,

True to thee, True to thee . . . . .

bove thee, True to thee will thy children remain. True to thee will they remain, True to thee will they remain, Co - lum - bi - a, Co - lum - bi - a, To  
True to thee . . . . .

(Omit this measure in repeat.)  
1st time. 2d time.

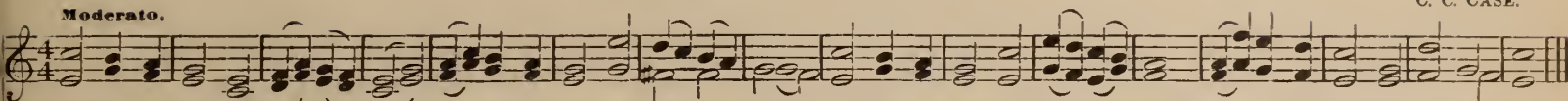
thee for - ev - er true, Co - thee for - ev - er true will they re - main, will they re - main, For - ev - er true re - main. . . . .



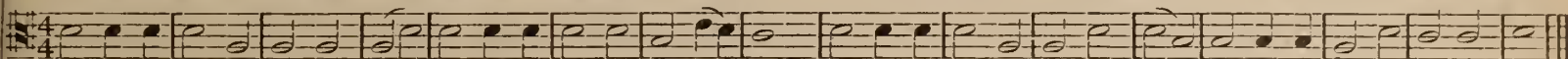
# TUNES, HYMNS AND CHANTS.

## MT. DORA. L. M.

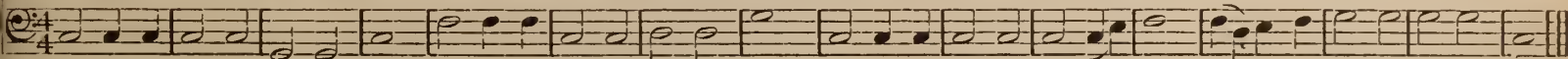
C. C. CASE.

*Moderato.*

1. Je-sus, in thee our hopes shall rest, Fountain of peace and joy and love; Be thy great name on earth confessed, As by the hosts of heaven a-bove.

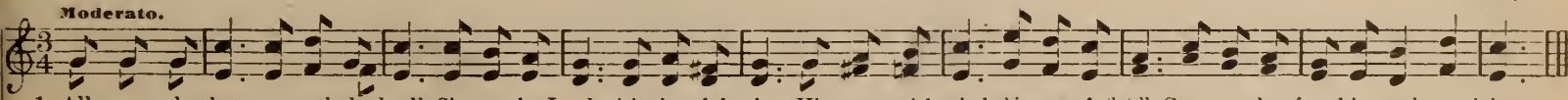


2. Thine is all wis-dom, thine a-lone, Mer-cy and truth be-fore thee stand; Justice and judgment form thy throne, And love divine im-pels thy hand.

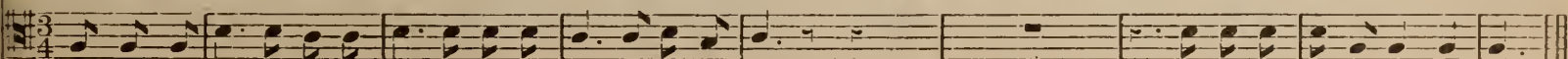


## ANNISTON. L. M.

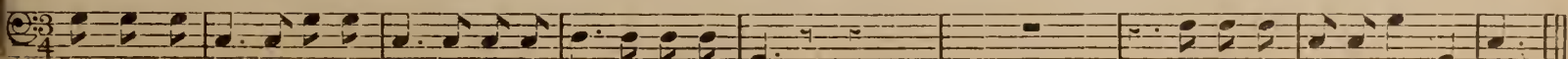
C. C. CASE.

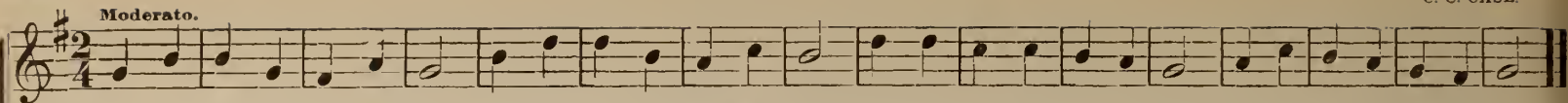
*Moderato.*

1. All peo-ple that on earth do dwell, Sing to the Lord with cheerful voice; Him serve with mirth, his praise forth tell, Come ye be-fore him and re-joice.

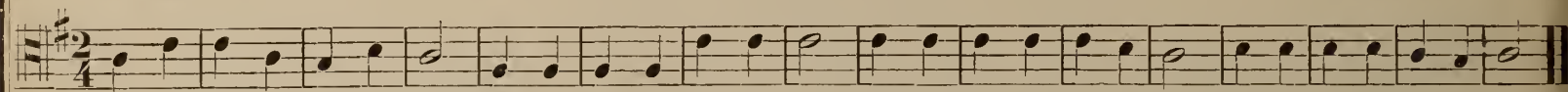
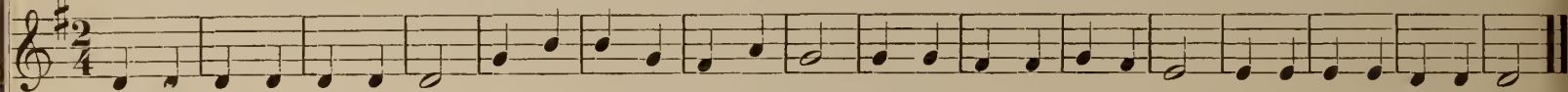


2. Be-cause the Lord our God is good, His mer-cy is for-ev-er sure; His truth at all times firm-ly stood, And shall from age to age en-dure.

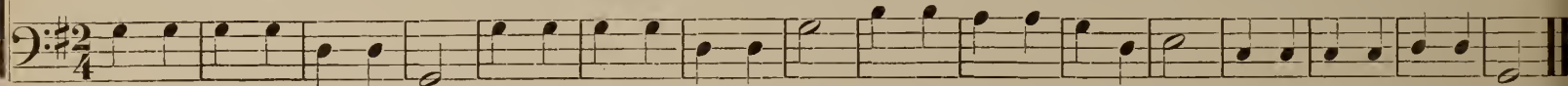


*Moderato.*

1. Hast-en, Lord, the glorious time, When beneath Mes-si-ah's sway, Ev-'ry na-tion, ev-'ry clime, Shall the gos-pel call o-bey.

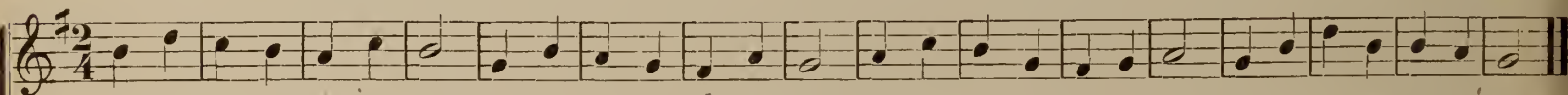


2. Then shall wars and tu-mults cease, Then be banished grief and pain, Righteousness and joy and peace, Undisturbed shall ev-er reign.

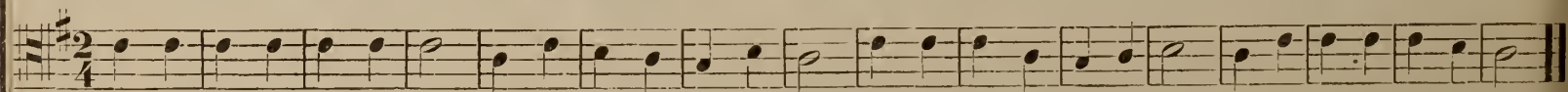


## HATTIE. 7s.

C. C. CASE.



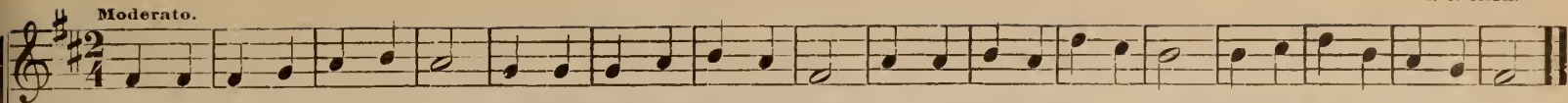
1. Christ, of all my hopes the ground, Christ, the spring of all my joy, Still in thee let me be found, Still for thee my pow'rs em-ploy.



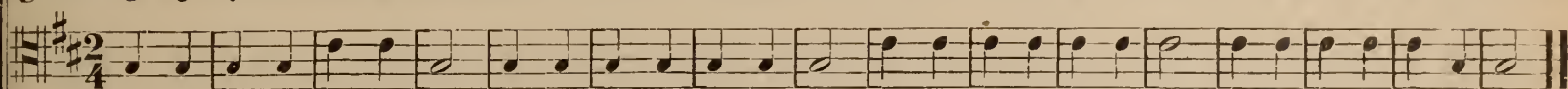
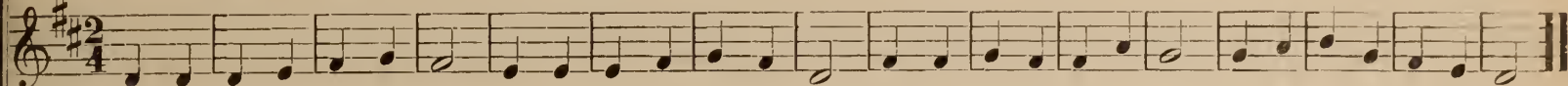
2. Let thy love my heart in-flame, Keep thy fear be-fore my sight, Be thy praise my high-est aim, Be thy smile my chief de-light.



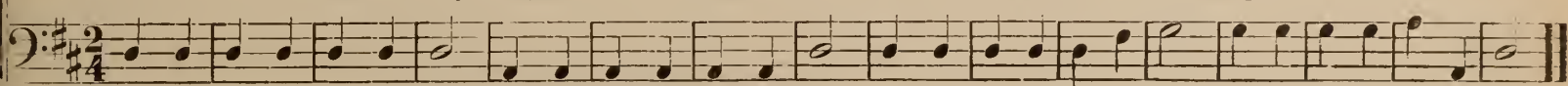
Moderato.



1. Gracious spir - it, love di - vine, Let thy light with-in me shine, All my guilt-y fears re-move, Fill me with thy heav'nly love.



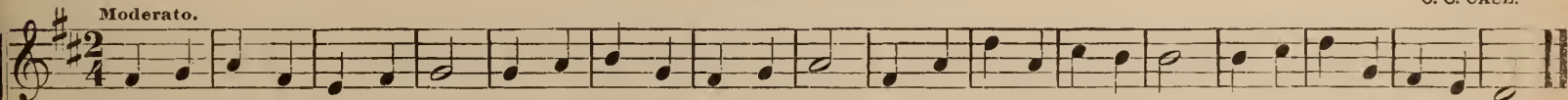
2. Let me nev - er from thee stray, Keep me in the nar - row way, Fill my soul with joy di - vine, Keep me, Lord, forev - er thine.



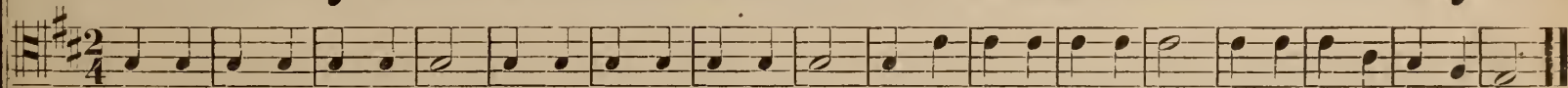
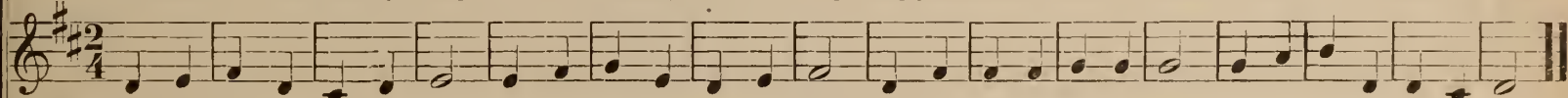
## YBOR. 7s.

C. C. CASE.

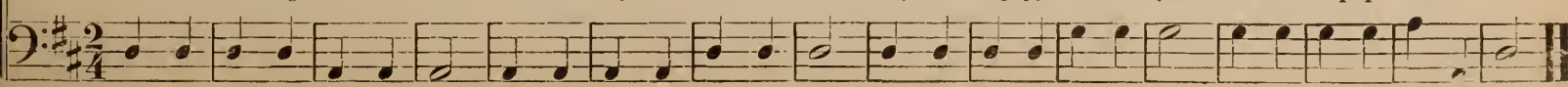
Moderato.



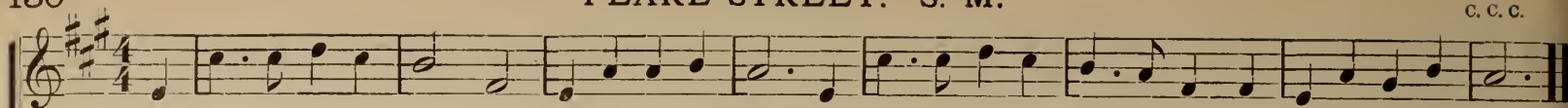
1. Children of the heav'nly King, As ye jour - ney let us sing, Sing your Savior's worthy praise, Glorious in his works and ways.



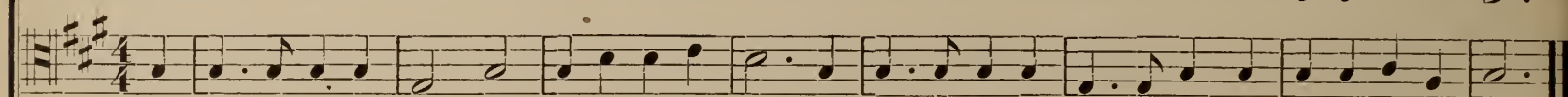
2. Ye are trav'ling home to God, In the way the fa - thers trod, They are hap - py now and ye Soon their hap - pi - ness shall see.



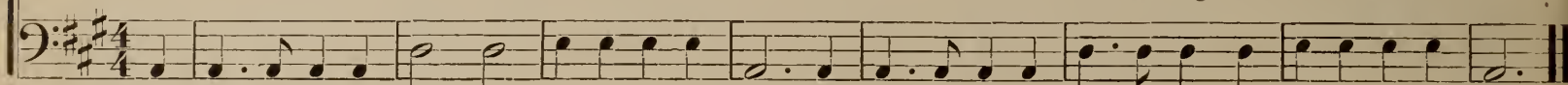




1. How swift the tor-rent rolls, That bears us to the sea; The tide that hur-ries thoughtless souls, To vast e - ter - ni - ty.

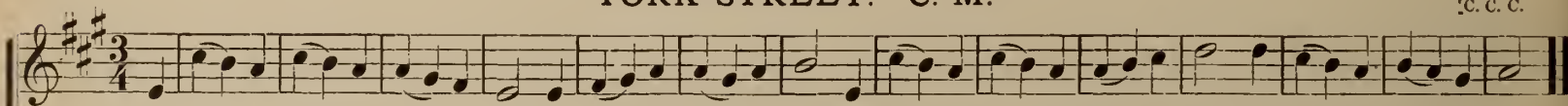


2. God of our fathers, hear, Thou ev - er - last-ing friend! While we, as on life's ut - most verge, Our souls to thee com-mend.

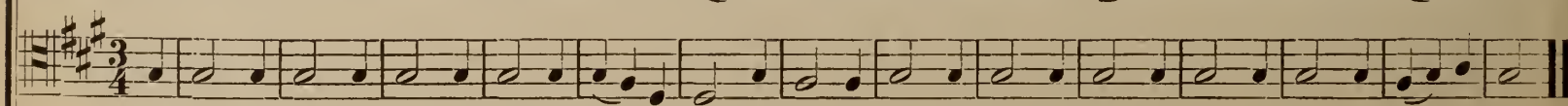
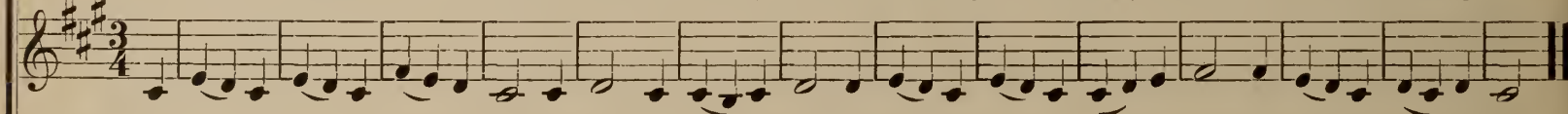


## YORK STREET. C. M.

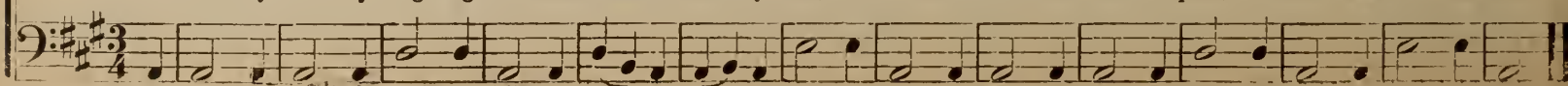
C. C. C.



1. The Sav - ior calls, let ev - 'ry ear At - tend the heav'nly sound; Ye doubting souls, dismiss your fears, Hope smiles reviv-ing round.

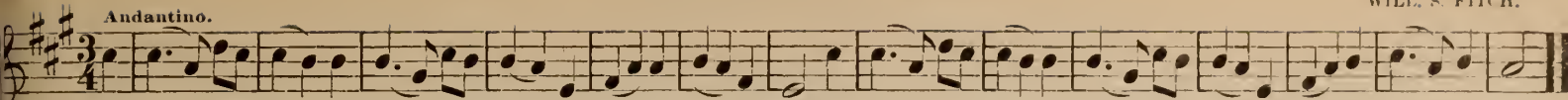


2. To ev - 'ry thirs - ty long - ing heart Here streams of beau - ty flow, And life and health and bliss im-part, To ban - ish mor - tal woe.

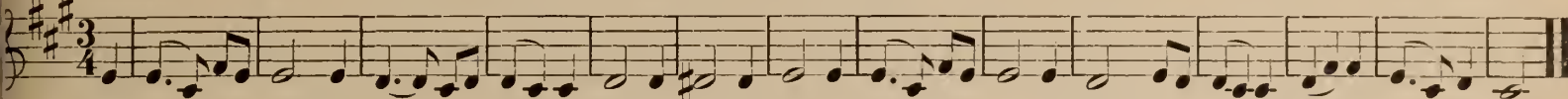


WILL. S. FITCH.

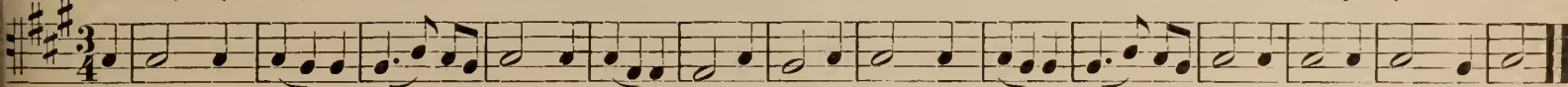
Andantino.



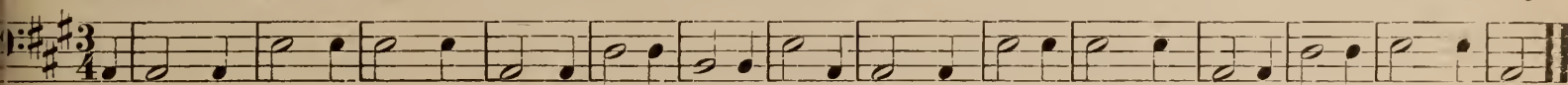
1. As pants the hart for cool - ing streams When heated in the chase, So pants my soul, O God, for thee, And thy re fresh - ing grace.



2. For thee, my God, the liv - ing God, My thirst-y soul doth pine; O when shall I be - hold thy face, Thou Ma-jes - ty Di - vine?



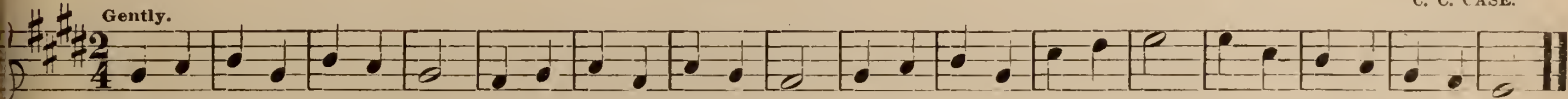
3. Why rest - less, why cast down, my soul? Hope still and thou shalt sing The praise of him who is thy God, Thy Sav-ior and thy King.



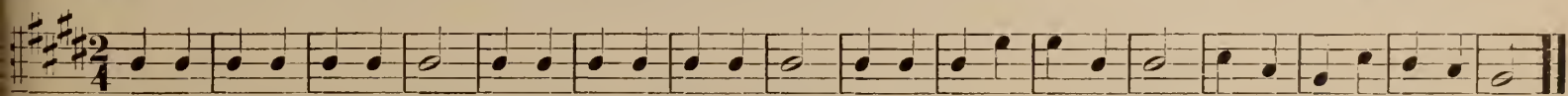
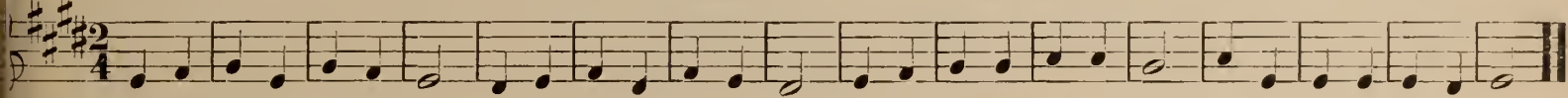
## ELLA. 7s.

C. C. CASE.

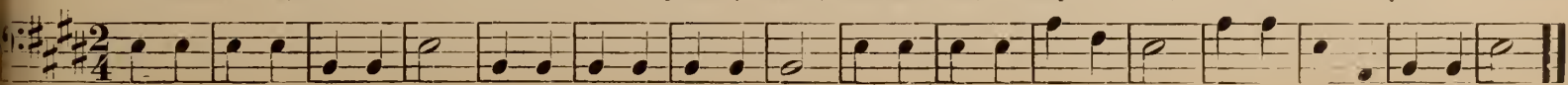
Gently.



1. Lord, we come be - fore thee now, At thy feet we hum-bly bow; Oh, do not our suit dis - dain, Shall we seek thee, Lord, in vain?



2. Grant that all may seek and find Thee a God su-preme-ly kind; Heal the sick, the cap-tive free, Let us all re-joice in thee.



Moderato.

1. Dear Re-deem - er, on - ly thee Would my wait - ing spir - it own; Trust - ing in thy sym - pa - thy, Cling - ing close to thee a - lone.

2. Gra - cious Mas - ter, on - ly thee Would my will - ing spir - it serve; Work - ing with fi - del - i - ty, Pass - ing on with dauntless nerve.

3. Blest Im-man - uel, on - ly thee Would my lov - ing spir - it claim; Yearn - ing for thy pu - ri - ty, Glow - ing with love's quenchless flame.

## ALDEN. L. M.

G. R. ALDEN.

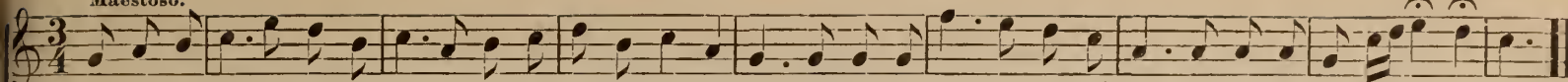
C. C. CASE.

1. God, by his grace, hath sent his Son, To die for me, for ev - 'ry one; Now on the throne he pleads for me, That I, by grace, his face may see.

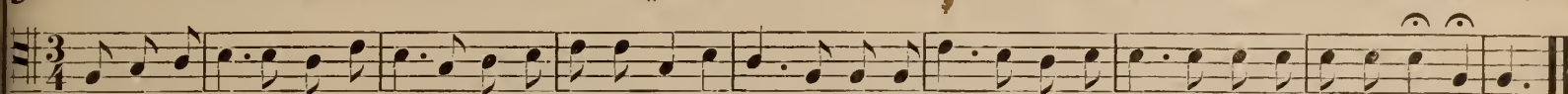
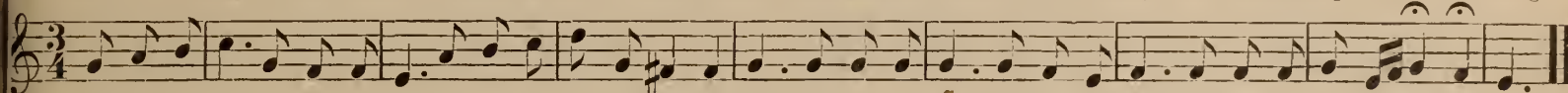
2. So to his grace my hope I owe, 'Tis by his grace the plan I know; And by his grace I now re - ceive Sal - va - tion free, faith to be - lieve.

3. The Au - thor and be - gin - ner he, For an - y hope there is in me; So when I see him as he is, I'll own the grace and glo - ry his.

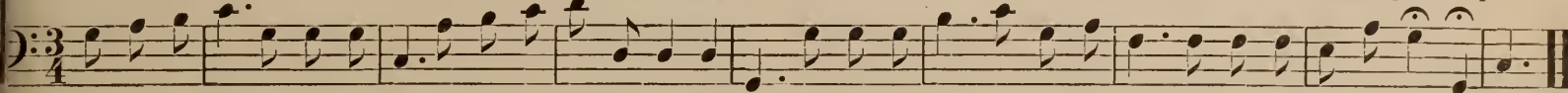


*Maestoso.*

1. The Lord is King! lift up thy voice, O Earth, and all ye heav'ns rejoice! From world to world the joy shall ring: The Lord om-nip-o-tent is King.

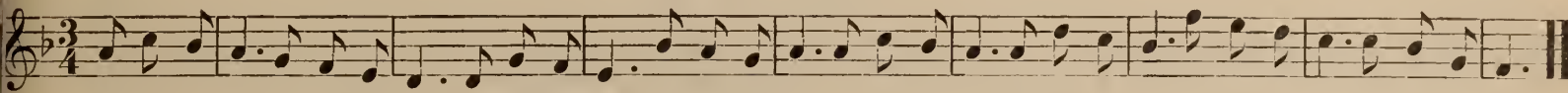


2. The Lord is King! who then shall dare Resist his will, dis-trust his care? Ho-ly and true are all his ways; Let ev-'ry creature speak his praise.

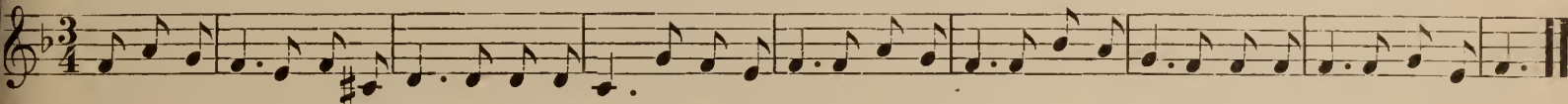


## MIX. L. M.

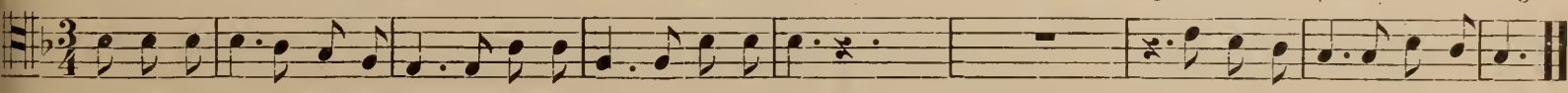
C. C. CASE.



1. A-sleep in Je-sus! blessed sleep! From which none ev-er wakes to weep; A calm and un-dis-turbed re-pose, Un-brok-en by the last of foes.



2. A-sleep in Je-sus! oh, how sweet To be for such a slum-ber meet! With ho-ly con-fi-dence to sing That death hath lost his venom'd sting!



3. A-sleep in Je-sus! peaceful rest! Whose waking is su-preme-ly blest; No fear, no woe, shall dim that hour That mani-fests the Sav-ior's pow'r.



Andantino.

1. Be - fore thy throne with tear - ful eyes My gra - cious Lord, I hum - bly fall; To thee my weary spir - it flies For thy for-giv - ing love to a

2. How fast thy mer-cy o - verflows When sin-ners on thy grace re-ly; Thy ten - der love no lim - it knows, Oh, save me, justly doomed to die.

## GRAY. L. M.

C. C. CASE.

1. While foes are strong and dan-ger near, A voice falls gently on my ear, My Sav-ior speaks, he says to me, That "as my days my strength shall b

2. With such a prom - ise need I fear, For all that now I hold most dear; No, I will nev - er an-xious be, For "as my days my strength shall be.

Andantino.

1. One sweet-ly sol-emn thought Comes to me o'er and o'er, Near-er my part-ing hour am I Than e'er I was be-fore;

2. Near-er my Fa-ther's throne Where many man-sions be, Near-er the throne where Jesus reigns, Near-er the crys-tal sea.

3. Near-er my go-ing home, Lay-ing my bur-den down, Leav-ing my cross of heav-y grief, Wear-ing my star-ry crown.

## HALL. C. M.

C. C. CASE.

Andantino.

1. Re-turn, O wan-d'rer, to thy home, Thy Fa-ther calls for thee, No long-er now an ex-ile roam In guilt and mis-er-y.

2. Re-turn, O wan-d'rer, to thy home, Thy Sav-ior calls for thee; The Spir-it and the Bride say come, Oh, now for ref-uge flee.

3. Re-turn, O wan-d'rer to thy home, 'Tis mad-ness to de-lay; There are no par-dons in the tomb, And brief is mer-cy's day.



Andantino.

1. Dear Fa - ther, to thy mer - cy - seat My soul for shel - ter flies; 'Tis here I find a safe re - treat When storms and tempests rise.

2. My cheer - ful hope can nev - er die If thou, my God, art near; Thy grace can raise my com - forts high And ban - ish ev - ery fear.

## GEE. L. M.

C. C. CASE.

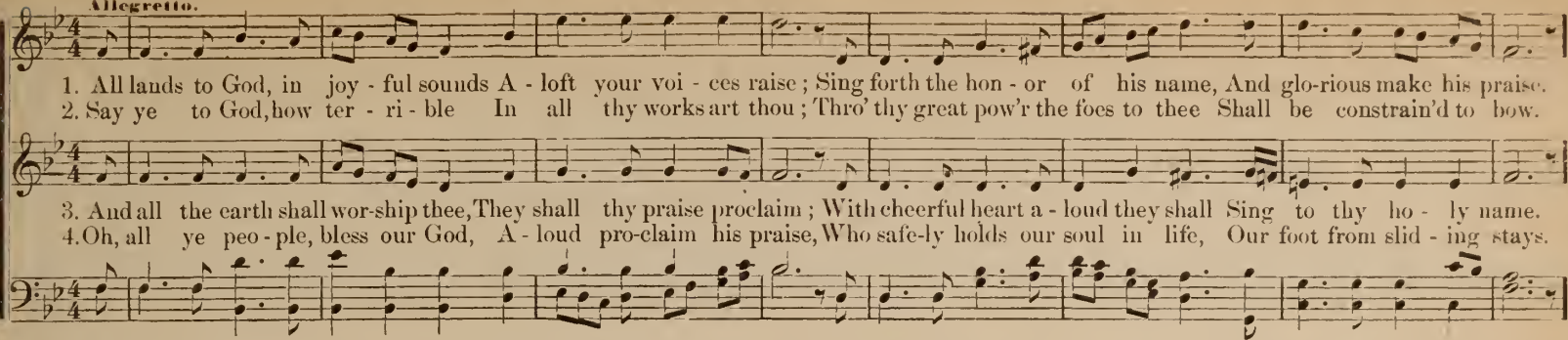
Cantabile.

1. Re - turn, O wand'rer, now re - turn! And seek an injured Father's face; Those new de-sires, which in thee burn, Were kindled by re - claiming grace.

2. Re - turn, O wand'rer, now re - turn! He hears the deep re - pentant sigh; He hears the softened spirit mourn When no in - trud - ing ear is nigh.

3. Re - turn, O wand'rer, now re - turn! And wipe a - way the fall - ing tear; Thy Fa - ther calls, no long - er mourn, 'Tis mercy's voice invites thee near.

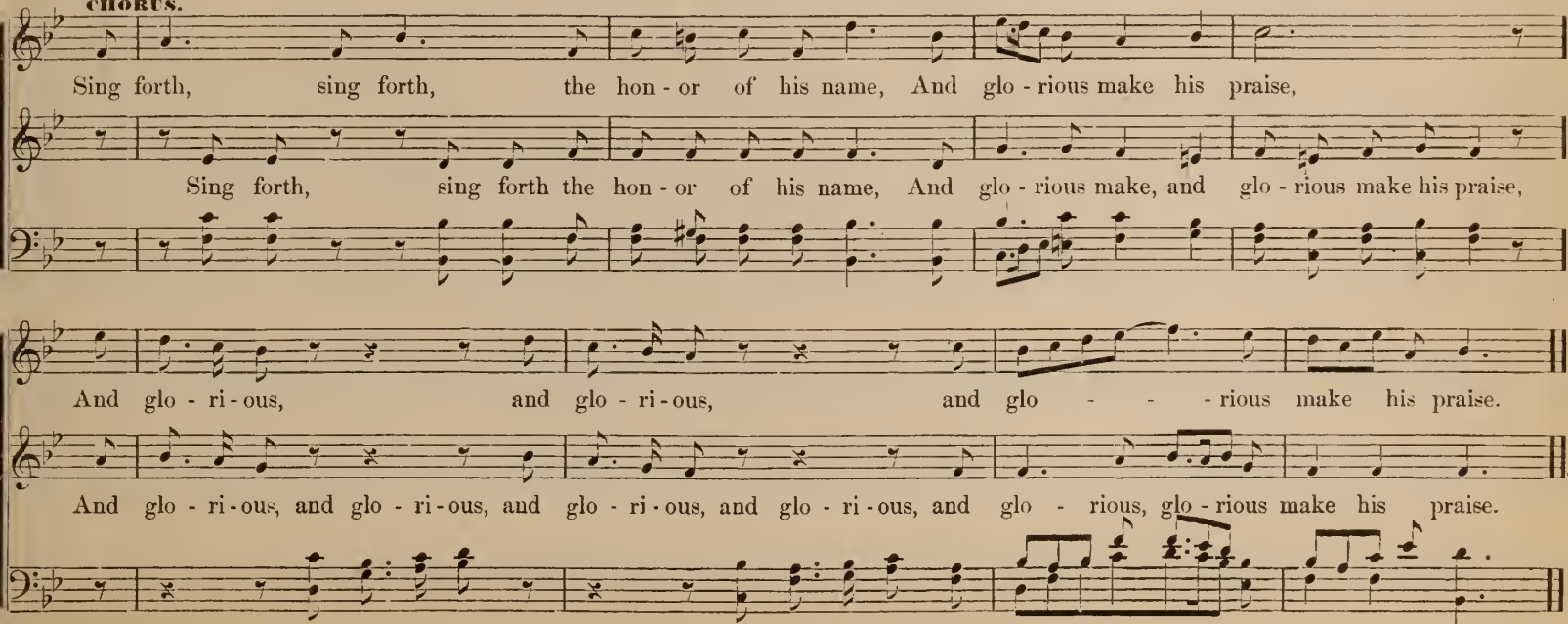
**Allegretto.**



1. All lands to God, in joy - ful sounds A - loft your voi - ces raise ; Sing forth the hon - or of his name, And glo - rious make his praise.  
2. Say ye to God, how ter - ri - ble In all thy works art thou ; Thro' thy great pow'r the foes to thee Shall be constrain'd to bow.

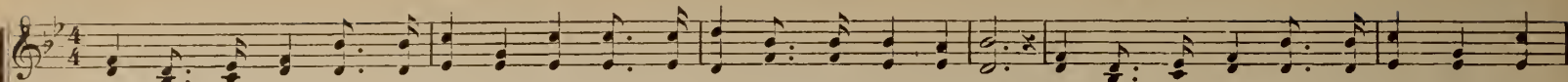
3. And all the earth shall wor-ship thee, They shall thy praise proclaim ; With cheerful heart a - loud they shall Sing to thy ho - ly name.  
4. Oh, all ye peo - ple, bless our God, A - loud pro-claim his praise, Who safe-ly holds our soul in life, Our foot from slid - ing stays.

**CHORUS.**

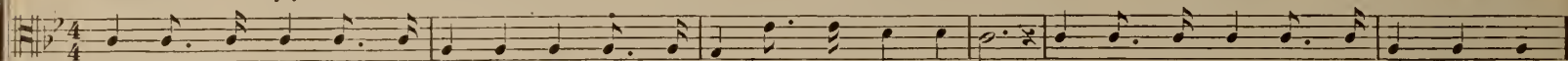


Sing forth, sing forth, the hon - or of his name, And glo - rious make his praise,  
Sing forth, sing forth the hon - or of his name, And glo - rious make, and glo - rious make his praise,

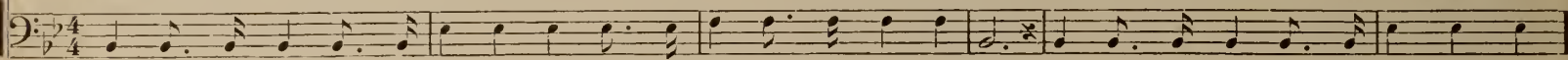
And glo - ri - ous, and glo - ri - ous, and glo - ri - ous make his praise.  
And glo - ri - ous, and glo - ri - ous, and glo - ri - ous, and glo - ri - ous, and glo - ri - ous, glo - ri - ous make his praise.



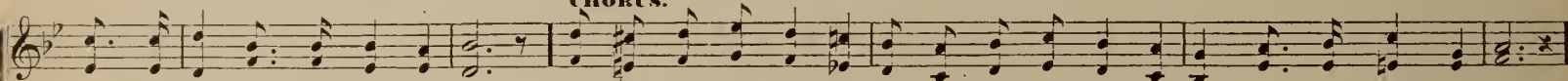
1. Why ring the bells such a glad-some peal? 'Tis to wel-come the Lord's birth-day. Why at his feet do we humi-bly kneel?  
 2. What is the joy of this fes-tive morn? 'Tis the joy of the Lord's birth-day. What is the love in our hearts so warm?



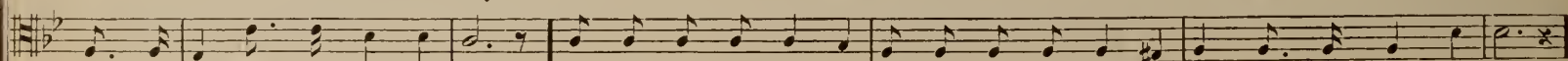
3. What makes the bles-sing of giv-ing more? 'Tis the gift of the Lord's birth-day. Why do our thoughts up to heav-en soar?



### CHORUS.



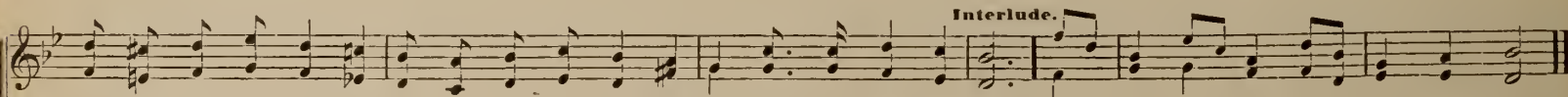
'Tis to pray on the Lord's birthday. Hap-py, hap-py birth-day! Ho-ly, ho-ly birth-day. Sing, 'tis the Lord's birthday.  
 'Tis the love of the Lord's birthday.



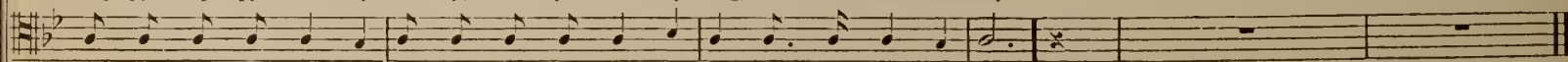
'Tis the pow'r of the Lord's birthday. Hap-py, hap-py birth-day! Ho-ly, ho-ly birth-day. Sing, 'tis the Lord's birthday.



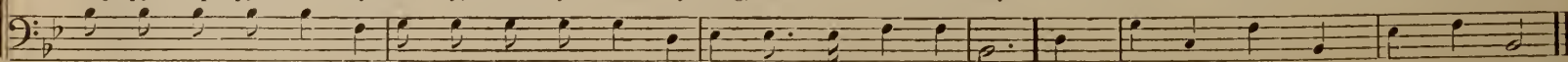
### Interlude.



Hap-py, hap-py birth-day! Ho-ly, ho-ly birth-day. Sing, 'tis the Lord's birthday.



Hap-py, hap-py birth-day! Ho-ly, ho-ly birth-day. Sing, 'tis the Lord's birthday.





# "ENDEAVOR FOR CHRIST."

139

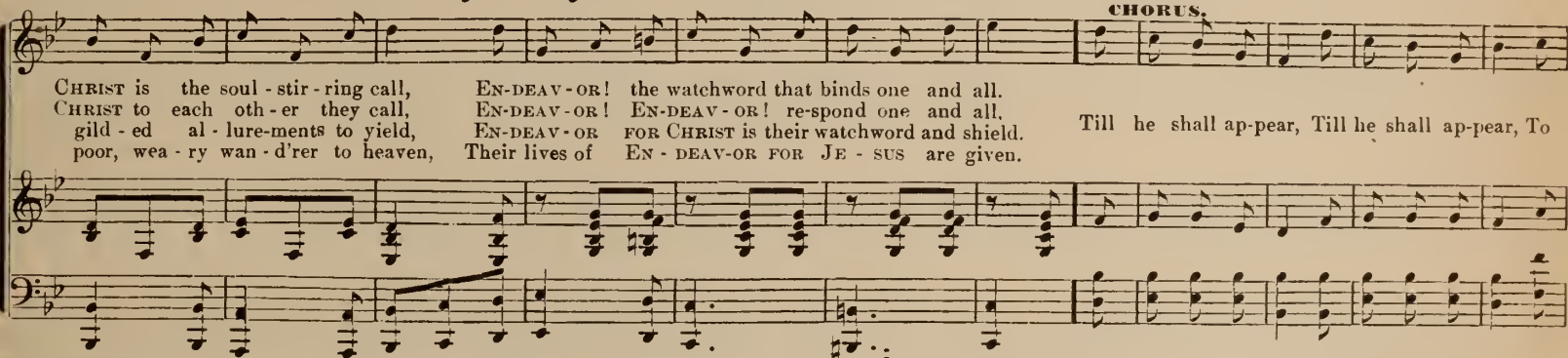
G. F. R.

GEO. F. ROOT.

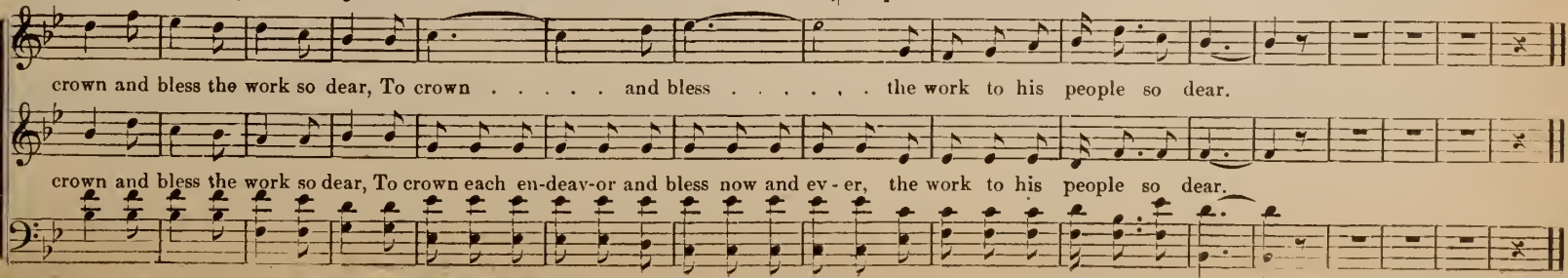
Solo, or Semi-chorus in unison.



1. O heav - en sent un - ion of truth and of power! The hope of the world and the need of the hour; EN - DEAV - OR FOR  
 2. In by - ways of sor - row our work - ers are seen, They fol - low with joy where the mas - ter has been; EN - DEAV - OR FOR  
 3. 'Mid vo - t'ries of fash - ion their voic - es are heard, In lov - ing en - deav - or to hon - or their Lord; If - temp - ted by  
 4. Such la - bors of pas - tor as may be they share, In vis - its of com - fort, in meet - ings for prayer; In point - ing the



CHORUS.  
 CHRIST is the soul - stir - ring call, EN - DEAV - OR! the watchword that binds one and all.  
 CHRIST to each oth - er they call, EN - DEAV - OR! EN - DEAV - OR! re - spond one and all.  
 gild - ed al - lure - ments to yield, EN - DEAV - OR FOR CHRIST is their watchword and shield. Till he shall ap - pear, Till he shall ap - pear, To  
 poor, wea - ry wan - d'rers to heaven, Their lives of EN - DEAV - OR FOR JE - SUS are given.



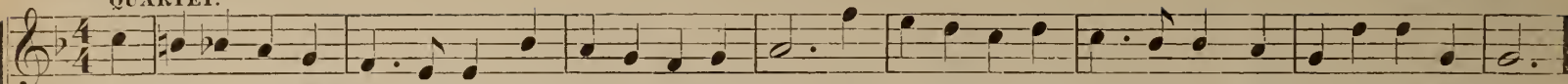
crown and bless the work so dear, To crown . . . . . and bless . . . . . the work to his people so dear.  
 crown and bless the work so dear, To crown each en - deav - or and bless now and ev - er, the work to his people so dear.

## A HYMN AT SEA.

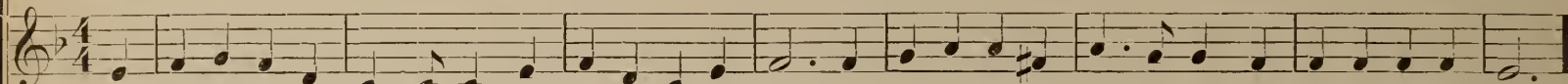
HEZEKIAH BUTTERWORTH.  
QUARTET.

(This will repay careful practice.)

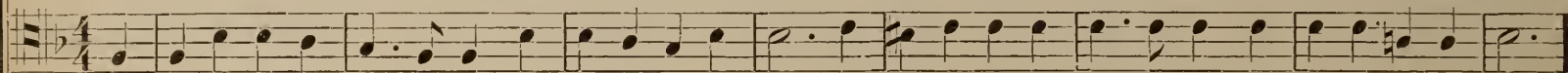
GEO. F. ROOT.



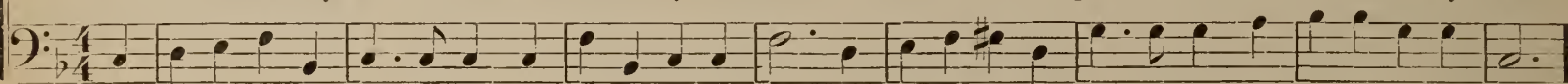
1. My God, on seas of storm and calm, I pass the o - cean o'er, And sing to thee my thank - ful psalm, Each evening nearer shore.



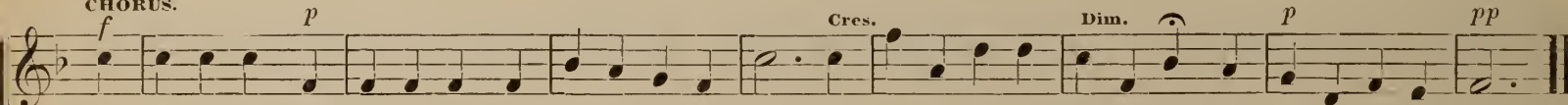
2. When day declines, and tho'ts of death Come o'er me like a dream, I dip my golden cup of faith In life's ce - les - tial stream.



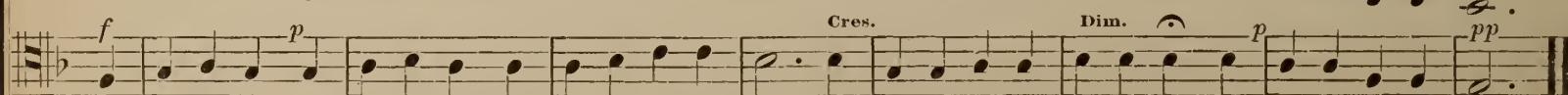
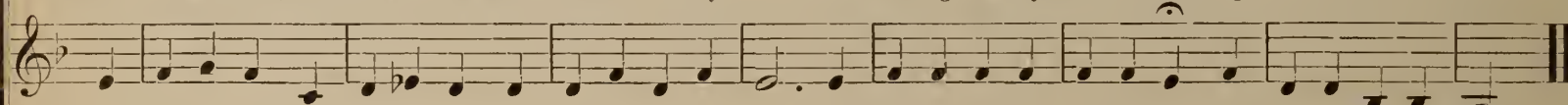
3. Wher - e'er the sail may fall or rise, What - e'er the sky a - bove, I'm near - er to the par - a - dise And fountains of thy love.



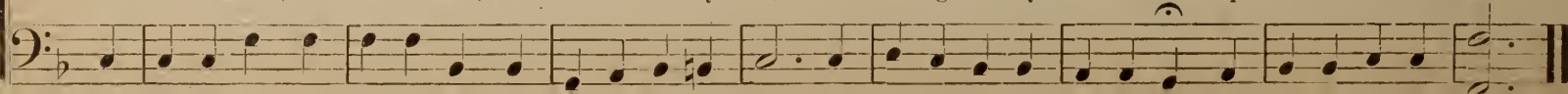
CHORUS.

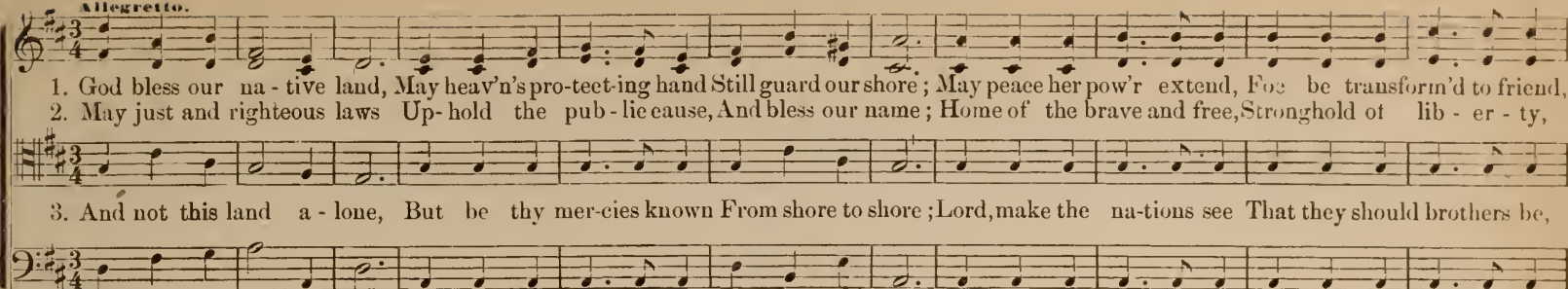


Thine is the storm, thine is the calm, Wher - ev - er I may be; And noth - ing shall my soul a - larm Up - on the si - lent sea.



Thine is the storm, thine is the calm, Wher - ev - er I may be; And noth - ing shall my soul a - larm Up - on the si - lent sea.



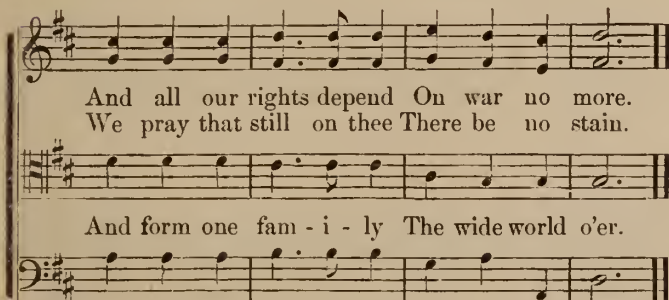
*Allegretto.*


1. God bless our na - tive land, May heav'n's pro-tect-ing hand Still guard our shore; May peace her pow'r extend, For be transform'd to friend,  
2. May just and righteous laws Up-hold the pub-lic cause, And bless our name; Home of the brave and free, Stronghold of lib - er - ty,

3. And not this land a - lone, But be thy mer-cies known From shore to shore; Lord, make the na-tions see That they should brothers be,

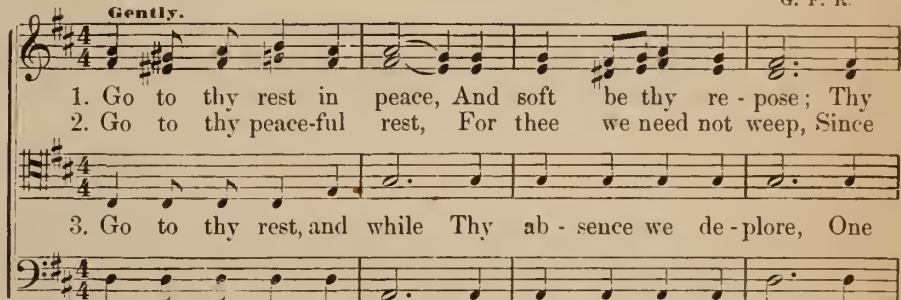
## PEACEFUL REST. 6s &amp; 4s.

G. F. R.



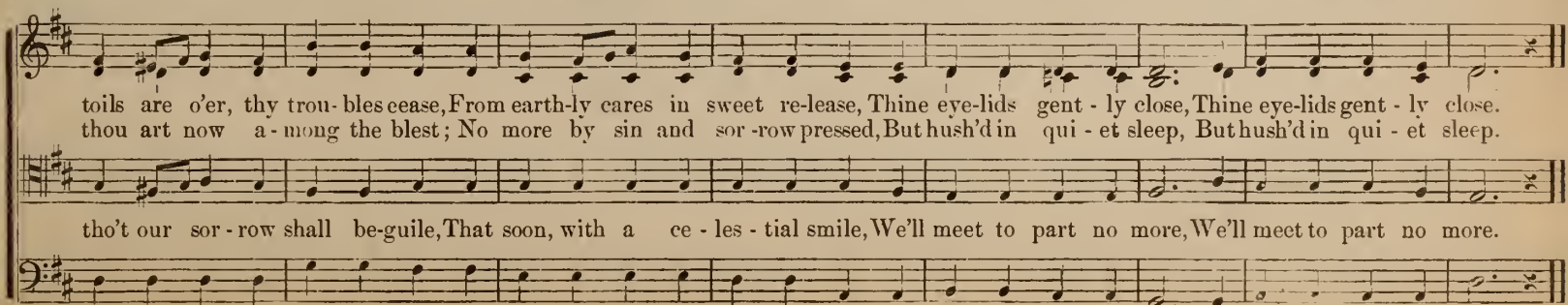
And all our rights depend On war no more.  
We pray that still on thee There be no stain.

And form one fam - i - ly The wide world o'er.



1. Go to thy rest in peace, And soft be thy re - pose; Thy  
2. Go to thy peace-ful rest, For thee we need not weep, Since

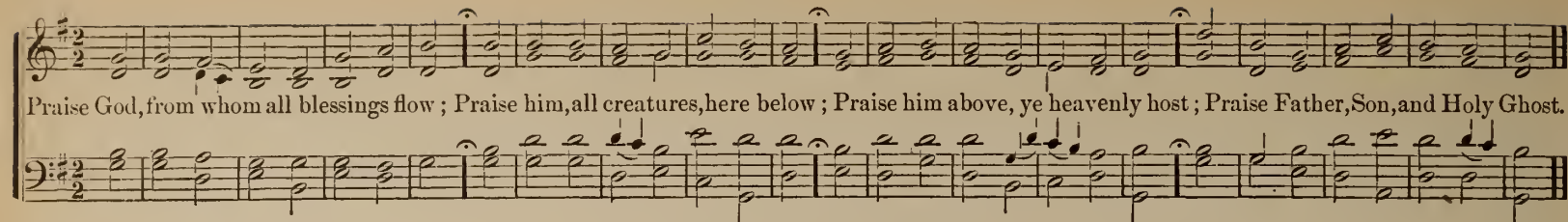
3. Go to thy rest, and while Thy ab - sence we de - plore, One



toils are o'er, thy trou-bles cease, From earth-ly cares in sweet re-lease, Thine eye-lids gent - ly close, Thine eye-lids gent - ly close.  
thou art now a-mong the blest; No more by sin and sor-row pressed, But hush'd in qui - et sleep, But hush'd in qui - et sleep.

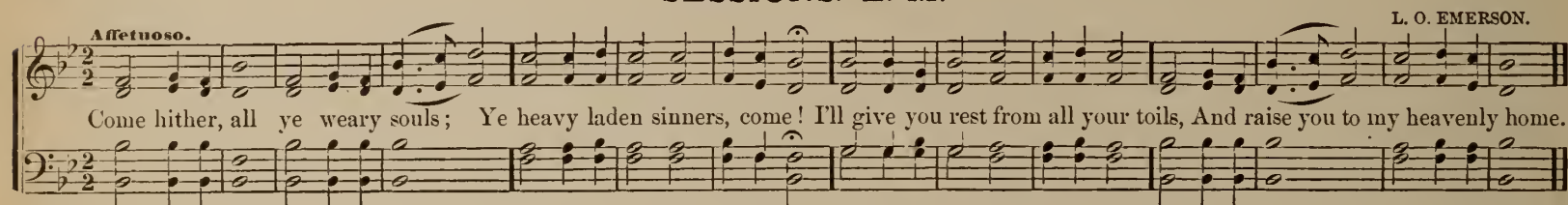
tho't our sor - row shall be-guile, That soon, with a ce - les - tial smile, We'll meet to part no more, We'll meet to part no more.





Praise God, from whom all blessings flow ; Praise him, all creatures, here below ; Praise him above, ye heavenly host ; Praise Father, Son, and Holy Ghost.

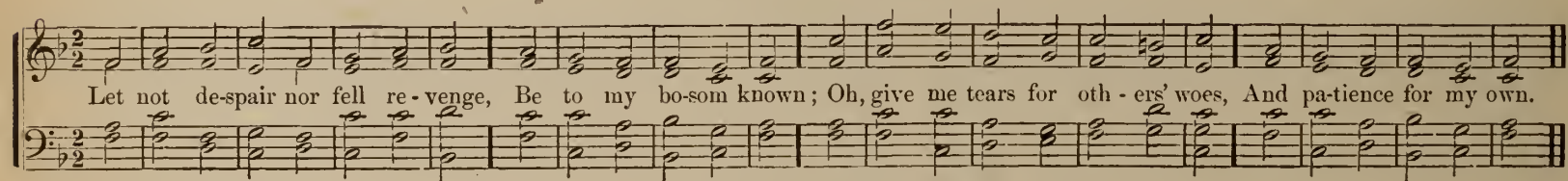
## SESSIONS. L. M.



*Affetuoso.* Come hither, all ye weary souls ; Ye heavy laden sinners, come ! I'll give you rest from all your toils, And raise you to my heavenly home.

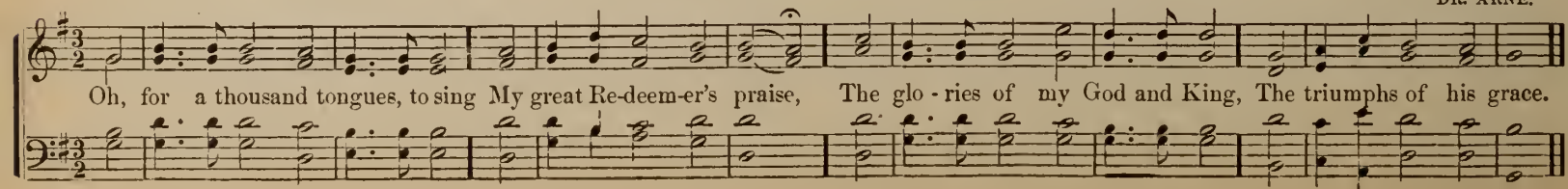
L. O. EMERSON.

## DUNDEE. C. M.



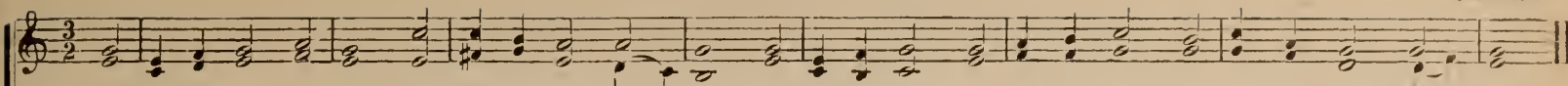
Let not de-spair nor fell re-venge, Be to my bo-som known ; Oh, give me tears for oth-ers' woes, And pa-tience for my own.

## ARLINGTON. C. M.

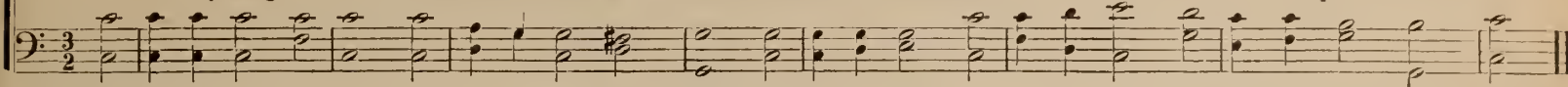


Oh, for a thousand tongues, to sing My great Re-deem-er's praise, The glo-ries of my God and King, The triumphs of his grace.

DR. ARNE.

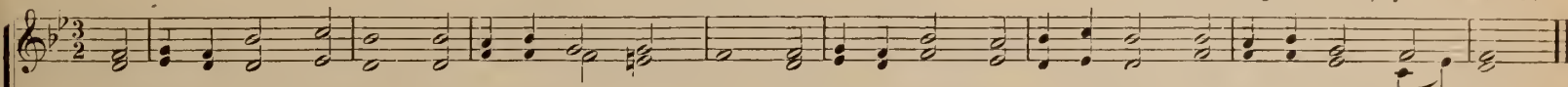


1. I love thy kingdom, Lord—the house of thine a - bode, The church our blest Re-deemer saved With his own pre - cious blood.

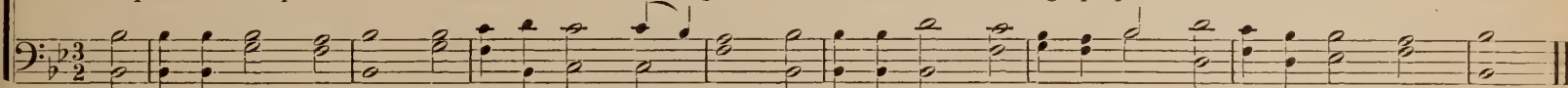


## OLMUTZ. S. M.

Arr. from a Gregorian Chant, by DR. L. MASON.



To praise our Shepherd's care, His wisdom, love, and might, Your loudest, loft - iest song prepare, And bid the world u - nite.



## PLEYEL'S HYMN. 7s,

German.

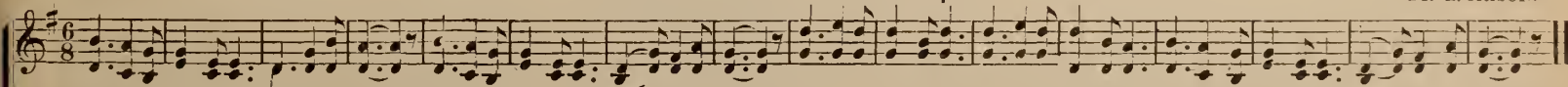


1. Heavenly Fa-ther, sov'reign Lord, Be thy glo - rious name adored! Lord, thy mer - cies nev - er fail, Hail, ce - les - tial goodness, hail.
2. Though unworthy of thine ear, Deign our humble songs to hear; Pu - rer praise we hope to bring, when around thy throne we sing.

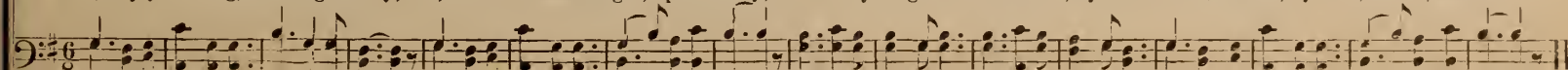


## BETHANY. 6s. &amp; 4s.

DR. L. MASON.



1. Nearer, my God, to thee, Nearer to thee, E'en tho' it be a cross That raiseth me; Still all my song shall be Nearer, my God, to thee, Nearer, my God, to thee, Nearer, to thee.
2. Tho' like a wanderer, Daylight all gone, Darkness be over me, My rest a stone, Yet in my dreams I'd be Nearer my God, to thee, Nearer, my God, to thee, Nearer to thee.
3. Or if, on joyful wing, Cleaving the sky, Sun, moon and stars forgot, Upward I fly, Still all my song shall be Nearer, my God to thee, Nearer, my God, to thee, Nearer to thee.



## DEVOTIONAL EXERCISES.

## I Will Lift up Mine Eyes.

*(Suitable for opening the daily work of Conventions and Institutes. The four numbers to be sung in a series.)*

G. F. R.

1. I will lift up mine eyes unto the hills, from whence cometh my help; My help cometh from the Lord which made heaven and earth.  
 2. He will not suffer thy foot to be moved, He that keepeth thee will not slumber; Behold, he that keepeth Israel, shall neither slumber nor sleep.  
 3. The Lord is thy keeper, the Lord is thy shade upon thy right hand; The sun shall not smite thee by day, nor the moon by night.  
 4. The Lord shall preserve thee from all evil, He shall preserve thy going out, and thy coming in, from this time forth, and even for ever more.

## The Lord's Prayer.

## Hear my Prayer.

G. F. R.

Our Father who art in heaven, hallowed be Thy name, Thy kingdom come, Thy will be done, on earth as it is in heaven; Give us this day our daily bread; and forgive us our debts, as we forgive our debtors. And lead us not into temptation; but deliver us from evil. For Thine is the kingdom, and the power, and the glory forever. A-men.

Hear my pray'r, O Lord, at-tend to my sup-pli-ca-tions; In thy faith-ful-ness an-swer me, and in thy righteousness. Cause me to hear thy lov-ing kindness, Thy lov-ing kind-ness in the morn-ing, Hear my pray'r, O Lord, at-tend to my sup-pli-ca-tions, for I lift up my soul un-to thee, my soul un-to thee. Hear my pray'r. Hear my pray'r.

## Earnestly.

## Awake, my Soul.

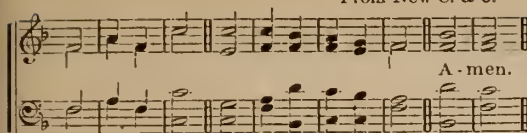
G. F. R.

1. A-wake, my soul! and with the sun Thy dai-ly stage of du-ty run; Shake off dull sloth, and joy-ful rise, To pay thy morn-ing sac-ri-vice.  
 2. Thanks be to thee, who safe has kept, And hast refreshed me while I slept; Oh, grant that when from death I wake, I may of end-less life par-take.  
 3. Di-rect, con-trol, sug-gest, this day All I de-sign, or do, or say; That all my pow'rs, with all their might, In thy sole glo-ry may u-nite.



## The Earth is the Lord's.

From New C. & C.

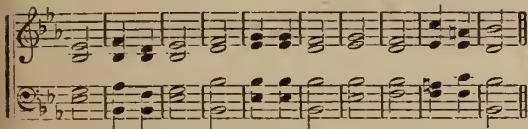


(Any of these chants may be sung responsively.)

1. The earth is the Lord's and the | fullness there | of,  
The world and | they that | dwell | there- | in.
2. For he hath founded it up- | on the | seas,  
And established | it up- | on the floods.
3. Who shall ascend into the | hill of the | Lord,  
Or who shall | stand in his | holy | place?
4. He that hath clean hands and a | pure | heart:  
Who hath not lifted up his soul unto vanity nor | sworn  
de- | ceitful- | ly.
5. He shall receive the | blessing from the Lord.  
And righteousness from the | God of- | his sal- | vation.
6. This is the generation of | them that | seek him:  
Thy | seek thy | face, O | Jacob.
7. Lift up your heads, O ye gates, and be ye lifted up, ye  
ever- | lasting | doors  
And the King of | glory | shall come | in.
8. Who is this | King of | glory?
9. The Lord strong and mighty, the | Lord | mighty in |  
battle.
10. Lift up your heads, O ye gates; even lift them up, ye  
ever- | lasting | doors.
11. And the King of | glory | shall come | in.
12. Who is this | King of | glory?
13. The Lord of hosts, | he is the | King of | glory. |  
Amen.

## Thy Will be Done.

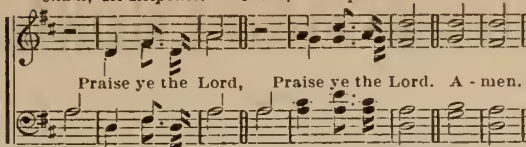
DR. L. MASON.



1. Thy | will be | done! | In devious way the hurrying  
stream of | life may | run:  
Yet still our grateful hearts shall say, | Thy | will be done.
2. Thy | will be | done! | If o'er us shine a gladdening and  
a | prosperous | sun.
3. Thy | will be | done! | Though shrouded o'er our | path  
with | gloom,  
One comfort, one is ours, to breathe while we adore, |  
Thy | will be | done. (Close with first "Thy will.")

## O, Sing Unto the Lord.

Chant, 1st Response. Chant, 2d Response.

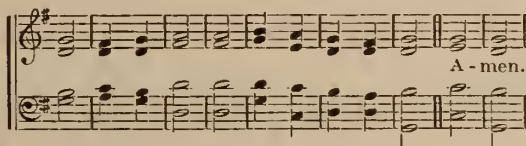


(Chant, single voice. Response, chorus. Connect Chant and Response closely by having each commence a little before the other closes. Both earnest.)

1. O sing unto the Lord a new song. (1st Res.)  
Sing unto the Lord, all the earth. (2d Res.)
2. Sing unto the Lord, bless his name. (1st.)  
Show forth his salvation from day to day. (2d.)
3. For the Lord is great, and greatly to be praised. (1st.)  
He is to be feared above all gods. (2d.)
4. Honor and majesty are before him. (1st.)  
Strength and beauty are in his sanctuary. (2d.)
5. Give unto the Lord, O ye kindreds of the people. (1st.)  
Give unto the Lord glory and strength. (2d.)
6. Give unto the Lord the glory due unto his name. (1st.)  
Bring an offering and come into his courts. (2d.)
7. O worship the Lord in the beauty of holiness. (1st.)  
Fear before him, all the earth. (2d.) Amen.

## The Heavens Declare.

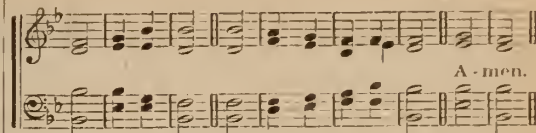
Old Chant.



1. The heavens declare the | glory of | God.  
And the firmament | showeth his | handy | work.
2. Day unto day | uttereth | speech.  
And | night unto | night showeth | knowledge.
3. There is no | speech nor | language  
Where their | voice | is not | heard.
4. Their line is gone out through | all the | earth.  
And their | words to the | end of the | world.
5. In them hath he sat a tabernacle for the sun,  
Which is as a bridegroom coming | out of his | chamber.
6. And reioiceth as a | strong man to | run a | race.
7. His going forth is from the end of the heaven,  
And his circuit unto the | ends of | it.
8. And there is nothing | hid from the- | heat there- | of.  
| Amen.

## Have Mercy upon Me.

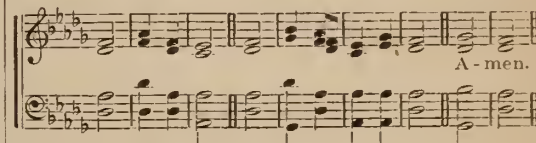
G. J. W.



1. Have mercy upon me, O God,  
According to thy | loving | kindness.
2. According to the multitude of thy tender mercies, |  
Blot out | my trans- | gressions.
3. Wash me thoroughly from my iniquity,  
And cleanse me | from my | sin.
4. For I acknowledge my transgressions;  
And my | sin is | ever be- | fore me.
5. Against thee, thee only have I sinned,  
And done this evil | in thy | sight.
6. That thou mayest be justified when thou speakest,  
And be | clear when | thou | judgest.
7. Create in me a clean heart, O God;  
And renew a right | spirit with- | in me.
8. Cast me not away from thy presence;  
And take not thy | Holy | Spirit | from me. | Amen.

## The Lord is my Shepherd.

G. F. R.



1. The Lord is my shepherd; I | shall not | want.
2. He maketh me to lie down in green pastures,  
He leadeth me be- | side the | still | waters.
3. He re- | storeth my | soul.
4. He leadeth me in the paths of righteousness | for  
his | name's | sake.
5. Yea, though I walk through the valley of the  
shadow of | death.
6. I will fear no evil, for thou art with me,  
Thy rod and thy | staff they | comfort | me.
7. Thou preparest a table before me in the presence | of  
mine | enemies.
8. Thou anointest my head with oil;  
My | cup runneth | o- | ver.
9. Surely goodness and mercy shall follow me all the |  
days of my | life.
10. And I will dwell in the house of the | Lord for-  
ev- | er. | Amen.

# ANTHEMS AND CHORUSES.

## LORD GOD ALMIGHTY.

C. C. CASE.

Andante.

1st time.

Lord God al - might - y, Lord God al - might - y, Heav'nly Fa - ther, we laud and mag - ni - fy thy glo - rious name,

This musical system consists of a vocal melody on a treble clef staff and a bass line on a bass clef staff, both in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes F3, E4, and D4. The system concludes with a double bar line and repeat dots.

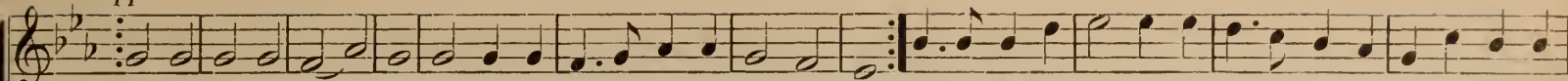
Ev - er praising thee, ev - er praising thee, ev - er praising thee and say - ing

This system continues the melody and bass line from the first system. The vocal melody features a series of eighth and quarter notes, while the bass line provides a steady accompaniment. The system ends with a double bar line and repeat dots.

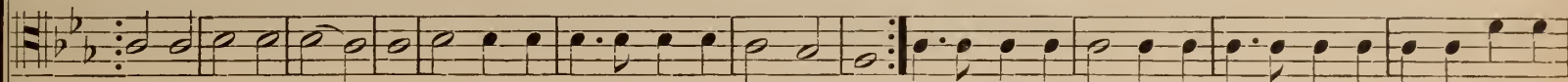
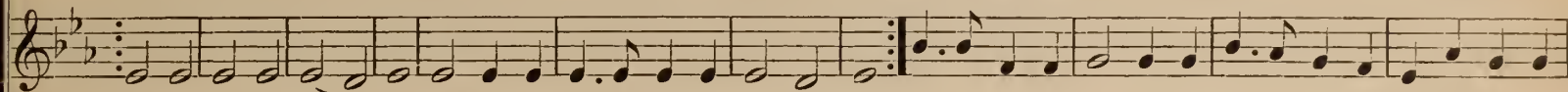
2d time.

Laud and mag-ni-fy thy glo - rious name.

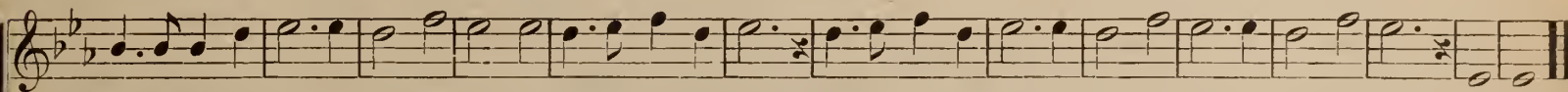
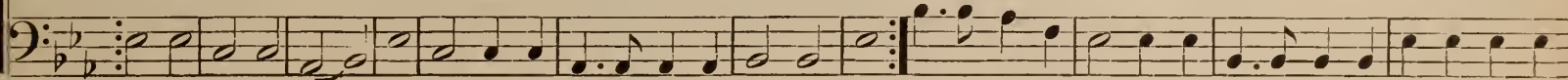
This system begins with the '2d time' marking. The vocal melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line begins with a half note G3, followed by quarter notes F3, E4, and D4. The system concludes with a double bar line and repeat dots.

*pp*

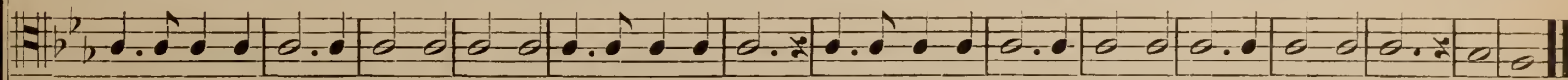
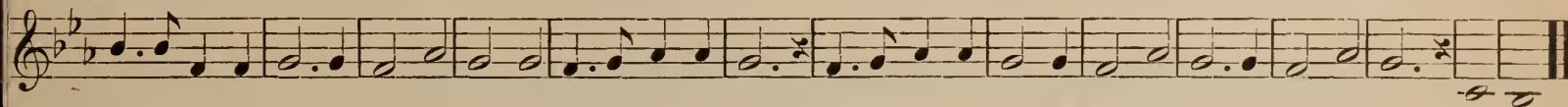
Ho - ly, ho - ly, ho - ly Lord God of Sa - ba - oth, of Sa - ba - oth; Heav'n and earth are full of the maj - es - ty of thy great glo - ry,



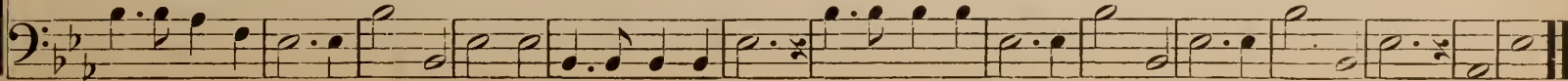
Ho - ly, ho - ly, ho - ly Lord God of Sa - ba - oth, of Sa - ba - oth; Heav'n and earth are full of the maj - es - ty of thy great glo - ry,



Heav'n and earth are full of thy great glo - ry; Glo - ry be to thee, Glo - ry be to thee, O Lord most high, O Lord most high. A - men.



Heav'n and earth are full of thy great glo - ry; Glo - ry be to thee, Glo - ry be to thee, O Lord most high, O Lord most high. A - men.





## THE PEOPLE THAT WALKED IN DARKNESS.

G. A. R.

Moderato. *p* Sombor.

cres.

*f* *p* Sombor.

1. The peo - ple that walked in dark - ness, in dark - ness, have seen a great light, have seen a great light. They that dwell in the land of the

shad-ow of death up-on them, up-on them hath the light shined. For un-to us a CHILD is born, unto us a SON is

shad-ow of death up-on them hath the light shined. given, and the government shall be upon his shoul - der, the government shall be up-on his shoul - der. and his name shall be cal - led

**CHOIR.** *f* *somber.* *dim.* *1st time.*

Won - der - ful Coun - sel - lor the Might - y God, The Ev - er - last - ing Father, the Ev - er - last - ing Father, The Prince of Peace, the

Won - der - ful Coun - sel - lor the Might - y God, The Ev - er - last - ing Father, the Ev - er - last - ing Father, The Prince of Peace, the

*2d time* *m.* *cres.*

Prince of Peace. The government shall be up - on his shoul - der, The gov - ern - ment shall be up - on his shoul - der, The won - der - ful, the

Prince of Peace. The government shall be up - on his shoul - der, The gov - ern - ment shall be up - on his shoul - der, The won - der - ful, the

*f* *m.* *f* *dim.*

Coun - sel - lor, the Might - y God, the Ev - er - last - ing Fa - ther, the Prince of Peace, The Ev - er - last - ing Fa - ther, the Prince of Peace, A - men.

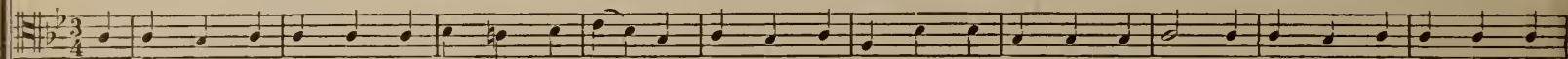
Coun - sel - lor, the Might - y God, the Ev - er - last - ing Fa - ther, the Prince of Peace, The Ev - er - last - ing Fa - ther, the Prince of Peace, A - men.

## THE LORD IS MY SHEPHERD.

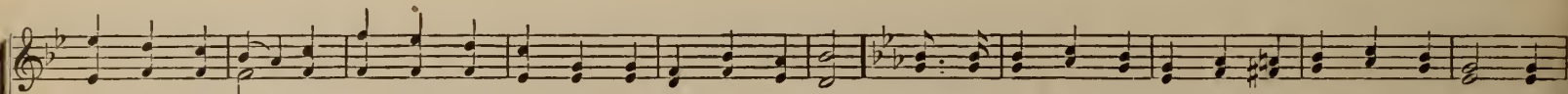
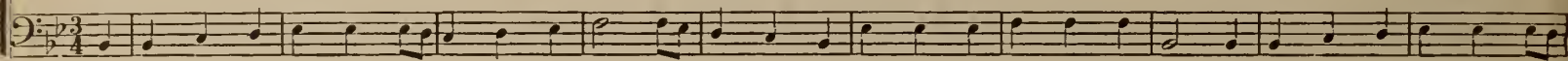
C. C. CASE.

*Andantino.*

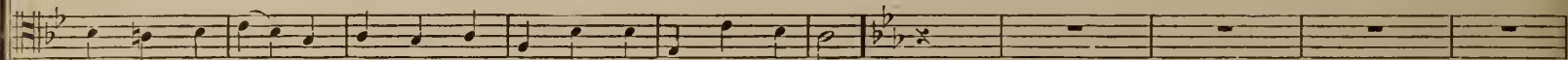
The Lord is my Shepherd no want shall I know, I feed in green pastures, safe fold-ed I rest; He lead-eth my soul where the



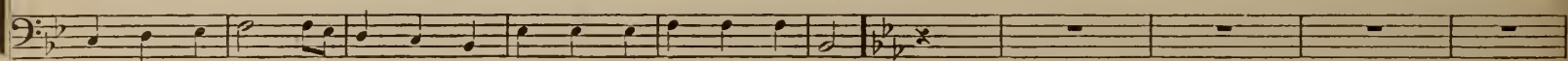
The Lord is my Shepherd no want shall I know, I feed in green pastures, safe fold-ed I rest; He lead-eth my soul where the



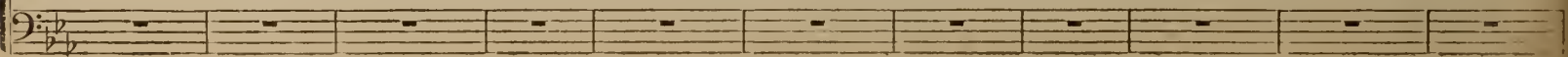
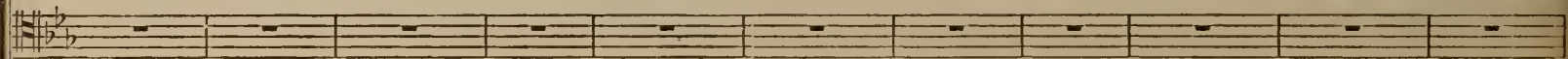
still wa - ters flow, Re-stores me when wand'ring, redeems when oppressed. Thro' the val - ley and shad-ow of death tho' I stray, Since



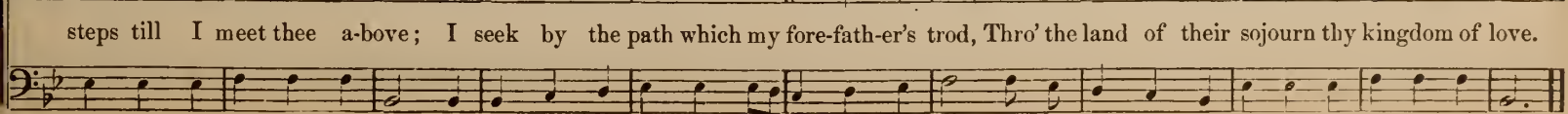
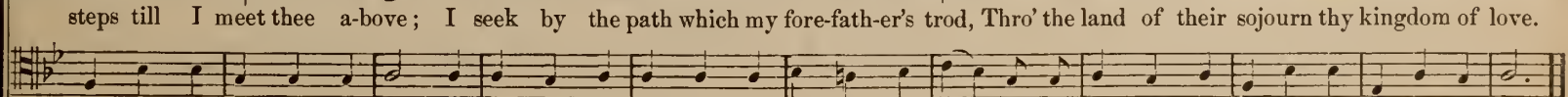
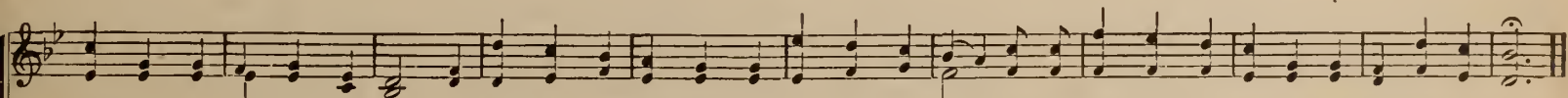
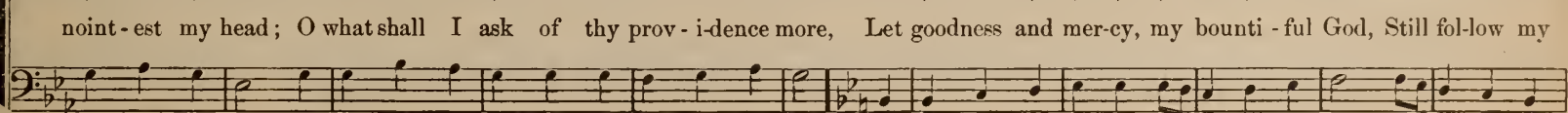
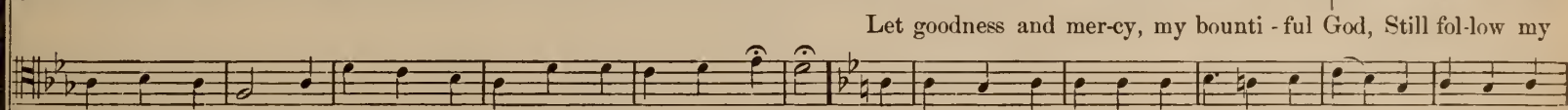
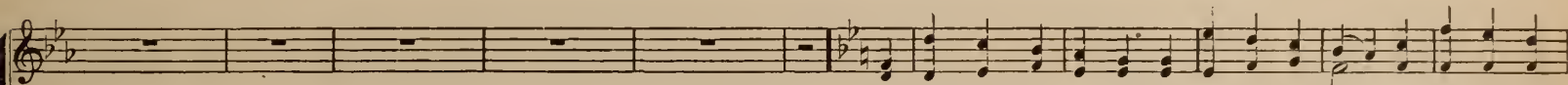
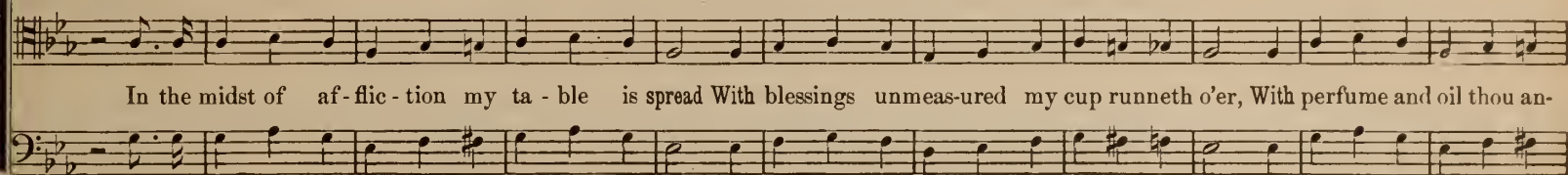
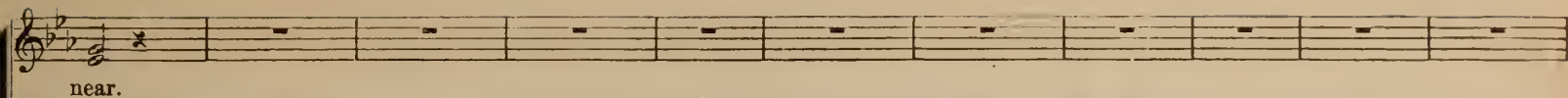
still wa - ters flow, Re-stores me when wand'ring, redeems when oppressed.



thou art my guardian no ev - il I fear, Thy rod shall de-fend me, thy staff be my stay, No harm can be - fall with my comfort - er







*Moderato.* *Cres.* *Dim.* *mf*

The voice of him that cri-eth, that cri-eth in the wil-der-ness, Pre-pare ye the

The voice of him that cri-eth, that cri-eth in the wil-der-ness, Pre-pare ye the way, the way of the Lord, Pre-pare ye the

*f* *m*

way, the way of the Lord: Make straight in the des-ert a high-way for our God.

way, the way of the Lord: Make straight in the des-ert a high-way for our God. Ev'-ry val-ley shall be ex-alt-ed, and ev'-ry

*m* *m*

Ev'-ry val-ley shall be ex-alt-ed, and ev'-ry mountain and hill made low, And the crook-ed shall be made

mountain and hill made low, Ev'-ry val-ley shall be ex-alt-ed, and ev'-ry mountain and hill made low, And the crook-ed shall be made

plac - es plain,  
 straight, and the rough plac - es, the rough places plain, and the rough plac - es plain; And the glo - ry, and the glo - ry of the  
 straight, shall be made straight, and the rough plac - es plain, and the rough plac - es plain; And the glo - ry, and the glo - ry of the

*Dim.* *m* *mf*  
 Lord shall be re - veal - ed, and all flesh shall see it to-gether, all flesh shall see it to-gether, For the mouth of the Lord hath  
 Lord shall be re - veal - ed, and all flesh shall see it to-gether, all flesh shall see it to-gether, For the mouth of the Lord hath

*Cres.* *f*  
 spo-ken it, the mouth of the Lord hath spo-ken it. Hal-le-lu - jah! hal-le-lu - jah! the mouth of the Lord hath spo - ken it.  
 spo-ken it, the mouth of the Lord hath spo - ken it. Hal-le-lu - jah! hal-le-lu jah! the mouth of the Lord hath spo - ken it.  
 Hal-le-lu - jah! hallelu - jah! hallelujah!



## IN HEAVENLY LOVE ABIDING.

C. C. CASE.

*Allegretto.*

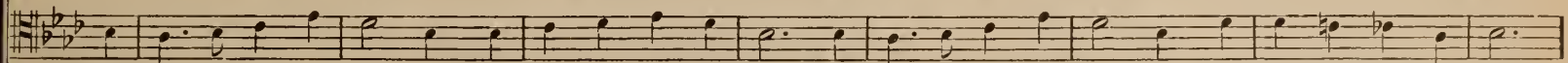
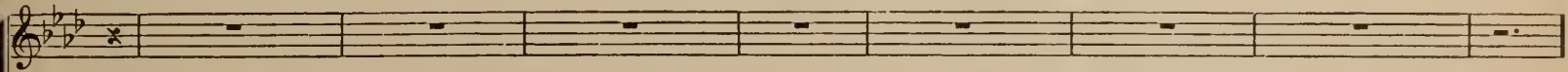
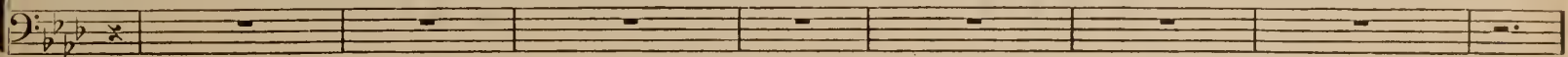
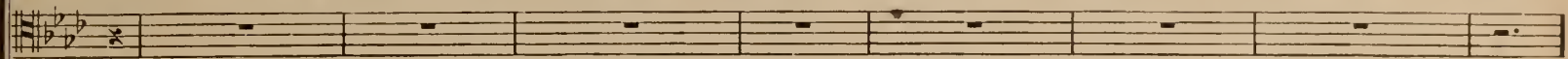
In heav'n-ly love a - bid - ing, No change my heart shall fear; And safe is such con - fid - ing, For noth - ing chan - ges here.

The storms may roar with-out me, My heart may low be laid, But God is round a - bout me, And can I be dis-mayed?

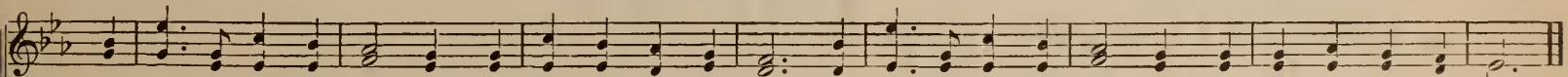
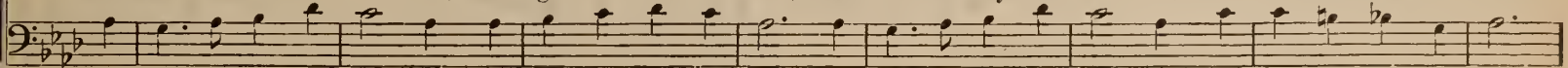
The storms may roar with-out me, My heart may low be laid, But God is round a - bout me, And can I be dis-mayed?



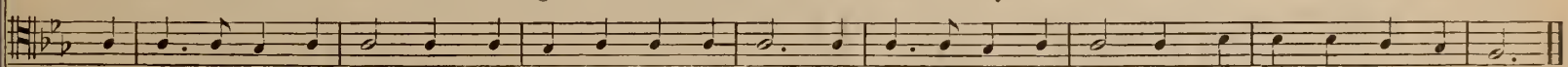
Wher - ev - er he shall guide me, No want shall turn me back; My Shepherd is be - side me, And noth - ing can I lack.



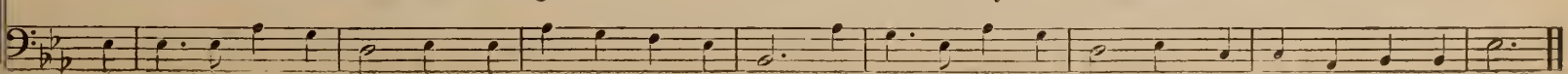
His wis - dom ev - er wak - eth, His sight is nev - er dim; He knows the way he tak - eth, And I will walk with him;



His wis - dom ev - er wak - eth, His sight is nev - er dim; He knows the way he tak - eth, And I will walk with him.



His wis - dom ev - er wak - eth, His sight is nev - er dim; He knows the way he tak - eth, And I will walk with him.



## THE TWILIGHT FALLS.

QUARTETTE AND CHORUS.

G. F. R.

Andantino. Quartette.

The twilight falls on the qui-et village thron'g As they gather in the church at the close of day ; Now their voices blend in the

The twilight falls on the qui-et village thron'g As they gather in the church at the close of day ; Now their voices blend in the

CHORUS. *pp*

sweet old song, And in its loving words is the prayer they pray. Soft-ly now the light of day Fades up-on my sight a-

Quartette.

sweet old song, And in its loving words is the prayer they pray. The light of day,

day  
Dim. *pp*



way. Free from care, from la - bor free; Lord, I would com-mune with thee.

soft fades a - way, Now free, from care and la-bor free, They cry, O Lord, I would commune with thee, I would commune with thee.

Quartet.

Oh, the ca-dence of that song on the qui-et eve-ning air; As we pass the vil - lage thro' we can ne'er for - get How the

Oh, the ca-dence of that song on the qui-et eve-ning air; As we pass the vil - lage thro' we can ne'er for - get How the

## THE TWILIGHT FALLS. Concluded.

sweet and mel - low strain of the rev - 'rent voic - es there From that far - off ten - der scene in our mem - ry lin - gers yet.

sweet and mel - low strain of the rev - 'rent voic - es there From that far - off ten - der scene in our mem - ry lin - gers yet.

Detailed description: This block contains the first system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of two sharps (F# and C#). The lyrics are written below the staves. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a lower melodic line. The fourth staff has a bass line. The lyrics are: "sweet and mel - low strain of the rev - 'rent voic - es there From that far - off ten - der scene in our mem - ry lin - gers yet."

**CHORUS. (Mouths closed.)**

**Sustain and die away.**  
**Dim.**

hm . . . . .

hm . . . . .

**Dim.**

Detailed description: This block contains the second system of the musical score, which is the chorus. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of two sharps (F# and C#). The lyrics are written below the staves. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a lower melodic line. The fourth staff has a bass line. The lyrics are: "hm . . . . .". The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a lower melodic line. The fourth staff has a bass line. The lyrics are: "hm . . . . .". The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a lower melodic line. The fourth staff has a bass line. The lyrics are: "hm . . . . .".

Trio for Female Voices. (Without accompaniment, if practicable.)

GEO. F. ROOT.

Still do we long for thee, O Zi - on, our home, At ear - ly dawn or even - ing shade; In ac - tive, care or  
slum - ber laid, We ev - er think of thee, Je - ru - sa - lem, We ev - er think of thee, Je - ru - sa - lem.

Choir.

Pray for the peace of Je - ru - sa - lem, All they shall pros-per that love thee. Peace be with - in thy hal-lowed walls, And plen-ty with-

Trio. (Let this Trio commence just before the last chord closes.)

in thy pal - ac - es. Pray . . . . . Pray for the peace of Je - ru - sa - lem. They shall pros-per that love thee.

A - men and A - - - - men.  
Peace be with - in thy hal-lowed walls, And plen-ty with - in thy pal - ac - es. A - - - - men and A - - - - men.

(One or two voices take upper part.)



## OH! THAT I HAD WINGS.

G. F. R.

*Moderato. p*

Give ear to my prayer, O Lord, and hide not thy-self from my sup- pli - ca-tions. At - tend un - to me and hear me, I

Give ear to my prayer, O Lord, and hide not thy-self from my sup- pli - ca-tions. At - tend un - to me and hear me, I

*cres. m.*

*dim.* **SOLO.**

mourn, I mourn in my complaint, Oh, that I had wings, like a dove, I would fly a-way and be at rest, I would

mourn, I mourn in my complaint,

fly a-way and be at rest. Lo, I would wander far off and re-main in the wil - der-ness.

**CHOIR.** *p* *cres.* *m.* *dim.* *cres.*

Oh, that I had wings, like a dove I would fly a-way and be at rest, I would fly a-way and be at

Oh, that I had wings, like a dove I would fly a-way and be at rest, I would fly a-way and be at

I would fly, I would fly a-way, fly and be at rest, be at rest. I would fly a-way, fly and be at

*rest.* *m.* *cres.*

I would has-ten my es-cape from the wind-y storm and tem-pest, from the wind-y storm and tem-pest.

*rest.* I would has-ten my es-cape from the wind-y storm and tem-pest, from the wind-y storm and tem-pest.

be at rest.

*p* *cres.* *m.* *dim.* *p* *dim. and rit.* *rest.*

Oh, that I had wings, like a dove I would fly a-way and be at rest, I would fly a-way and be at rest, at rest.

Oh, that I had wings, like a dove I would fly a-way and be at rest, I would fly a-way and be at rest, at rest.

I would fly.

be at rest.

## JESUS SHALL REIGN.

(HYMN ANTHEM.)

G. F. ROOT.

*Moderato. mf* *Dim.* *Cres.* *f* *mf*

Je - sus shall reign wher-e'er the sun Does his suc - ces - sive jour - neys run; His king - dom stretch from shore to shore Till

Je - sus shall reign wher-e'er the sun Does his suc - ces - sive jour - neys run; His king - dom stretch from shore to shore Till

*Dim.* *mf SOLO. Alto.* *Cres.* *f* *m* *Cres.*

moons shall wax and wane no more. For him shall end - less prayer be made, And praises throng to crown his head; His name like sweet per-

moons shall wax and wane no more.

*f* *f SOLO. Base.*

fume shall rise With ev - 'ry morn-ing sac - ri - fice. Blessings a-bound wher-e'er he reigns, The pris - 'ner leaps to loose his chains.



# JESUS SHALL REIGN. Concluded.

163

*p* DUET. Sopr. and Tenor. *Cres.* *Dim.* *Cres.* *f* Sopr. *Dim.* *Cres.*

The wea-ry find e - ter - nal rest, And all the sons of want are blest. Let ev - 'ry creature rise and bring Pe - cu - liar hon - ors to our

*f* Tenor. *Dim.* *Cres.*

Let ev - 'ry creature rise and bring Pe - cu - liar hon - ors to our

*f* *m* *Cres.* *f*

King; Let an - gels de - scend with songs a - gain, And earth re - peat the loud A - men, the loud A - men, A - men, A - men.

*f* *m* *Cres.* *f*

King; Let an - gels de - scend with songs a - gain, And earth re - peat the loud A - men, re - peat A - men, re - peat A - men, A - men.

the loud A - men,

## RAISE THE JOYFUL SONG.

G. F. ROOT.

*Allegretto.*

Raise the joy - ful song, Raise the song, raise the song, With the an - gel choir the mel - o - dy pro-long, Praise his

Raise the joy - ful song, Raise the song, raise the song, With the an - gel choir the mel - o - dy pro-long, Praise and bless his

From age to age for ev - er-more the same; Let the joy - ful trumpet sound with

name, O praise his name, From age to age our King, for ev - er-more the same; Let the trum - pet

name, O praise and bless his name, From age to age for ev - er-more the same; Let the trum - pet

From age to age our King,

loud and sweet ac - cord, Let harp and voice u - nite as one to bless and praise the Lord.

sound with sweet ac - cord, Let harp and voice now bless and praise the Lord. He can raise the poor to

sound with sweet ac - cord, Let harp and voice now bless and praise the Lord.

stand, Be-side the high - est in the land, His wealth up-on the need - y show'r, And set the low - ly high in pow'r,

His wealth up-on the need - y show'r, And set the low - ly high in pow'r,

This system contains two staves of music. The first staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The second staff is in treble clef with the same key signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line to the second staff.

He the bro-ken spir - it cheers, And turns to joy the mourner's tears, Passing by the rich and great For the low and des-o - late.

He the bro-ken spir - it cheers, And turns to joy the mourner's tears, Passing by the rich and great For the low and des-o - late.

This system contains two staves of music. The first staff is in treble clef with a key signature of three flats. The second staff is in bass clef with the same key signature. The lyrics are written below the staves. The first line of lyrics corresponds to the first staff, and the second line to the second staff. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure.

*A tempo.*

Raise the joy - ful song, Raise the song, raise the song, With the an - gel choir the mel - o - dy pro-long, Praise his

Raise the joy - ful song, Raise the song, raise the song, With the an - gel choir the mel - o - dy pro-long, Praise and bless his

This system contains two staves of music. The first staff is in treble clef with a key signature of three flats. The second staff is in bass clef with the same key signature. The lyrics are written below the staves. The first line of lyrics corresponds to the first staff, and the second line to the second staff. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure.



## RAISE THE JOYFUL SONG. Concluded.

From age to age

name, O praise his name, From age to age our King, for ev - er-more the same; From age to age, from age to

name, O praise and bless his name, From age to age for ev - er-more the same; From age to age, from age to

From age to age our King,

O praise

age for ev - er - more the same, O praise and bless his ho - ly name, O praise and bless his name, From age to

age for ev - er - more the same, O praise his name, O praise and bless his name, From age to

praise and bless

O praise his name,

age from age to age, for ev - er - more the same, O praise and bless his name, O praise and bless his name. A - men.

age from age to age, for ev - er - more the same, O praise his name, O praise and bless his name. A - men.

O praise and bless

The musical score is written for three parts: Treble, Alto, and Bass. It is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is primarily in the Treble part, with harmonic support in the Alto and Bass parts. The lyrics are printed below the corresponding staves. The score concludes with a double bar line and repeat signs in the final measures.

# SWEETLY RISE THE STRAINS MELODIOUS.

167

HYMN ANTHEM

GEO. F. ROOT.

**TRIO. ALTO.**

*p* Sweet-ly rise the strains me-lo-dious, On this ho-ly Sab-bath day, Of the fol-l'wers of the Mas-ter As they meet to praise and

*f* Sweet-ly rise the strains me-lo-dious, On this ho-ly Sab-bath day, Of the fol-l'wers of the Mas-ter As they meet to praise and

*p* pray. Hear the song. *m* Hear the song. **SOPRANO and ALTO DUET.** Thine earthly Sabbath, Lord, we love, But there's a no-bler rest a -

pray. Hear the song . . . Hear the song. . . . **INST.**

bove; To that our long-ing souls as-pire With cheer-ful hope and strong de-sire, With cheer-ful hope and strong de-sire.

## CHORUS.

No more dis-tress, Nor sin nor death can reach the place; No groans shall min-gle with the songs That war-ble

No more fa-tigue, nor sin nor death can reach the place; No groans shall min-gle with the songs That war-ble

from im-mor-tal tongues; No groans shall min-gle with the songs That war-ble from im-mor-tal tongues. Alarms

from im-mor-tal tongues; No groans shall min-gle with the songs That war-ble from im-mor-tal tongues. No rude a-larms of rag-ing

of foes to break repose; No mid-night shade, no cloud-ed sun, But sa-cred, high, e-ter-nal

foes, No cares to break the long repose; No mid-night shade, no cloud-ed sun, But sa-cred, high, e-ter-nal



noon, But sa - cred, high, e - ter - nal noon. Thine earth-ly Sab - baths, Lord we love, But there's a no - bler rest a -  
 noon, But sa - cred, high, e - ter - nal noon. Thine earth-ly Sab - baths, Lord, we love, But there's a no - bler

bove; To that our long - ing souls as - pire With cheerful hope and strong desire, With cheerful hope and strong de-  
 rest a - bove; To that our long - ing souls as - pire With cheerful hope and strong desire, With cheerful hope and

sire, and strong de-sire, and strong de-sire, With cheerful hope and strong . . de - sire,  
 strong desire, With cheerful hope and strong desire, With cheerful hope and strong desire, With cheerful hope and strong . . de - sire.

## THE TRIUMPH AT THE RED SEA.

GEO. F. ROOT.

*Maestoso.* *m* *Cres.* *f*

We have tri-umphed! We have tri-umphed! We have tri-umphed glo - rious - ly! We have

*m*

We have triumphed! We have triumphed, have tri-umphed glo - rious - ly! We have tri-umphed!

tri-umphed! We have tri-umphed! And from bondage now we're free; Horse and rid - er, Horse and

*m*

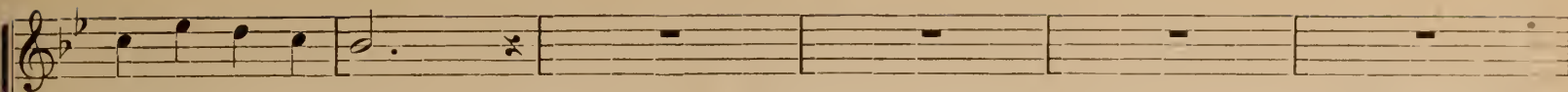
We have tri-umphed! We have triumphed, from bondage now we're free! Horse and rid - er,

We're free!

*Cres.* *f*

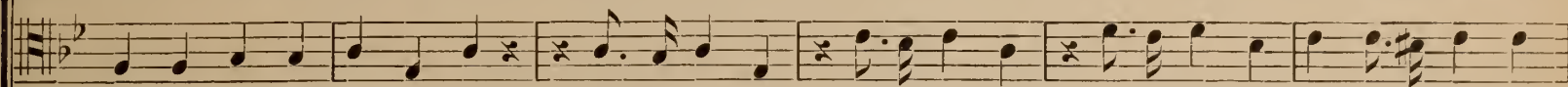
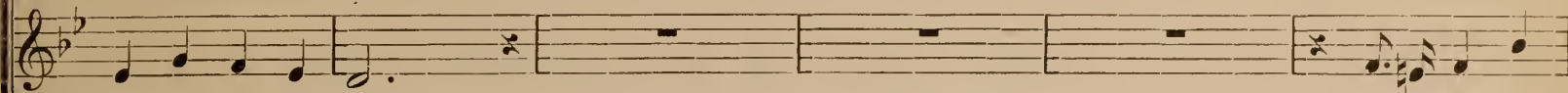
rid - er, Are be-neath the roll - ing wave; We have tri-umphed! We have tri-umphed! Praise the

Horse and rid - er, be-neath the roll - ing, roll - ing wave; We have triumphed! We have triumphed thro'



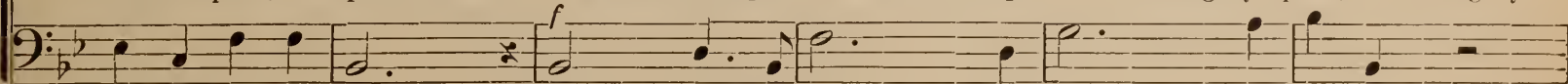
Lord whose power can save,

in his might-y



him whose pow'r, whose pow'r can save,

We have triumphed! We have triumphed in his might-y pow'r, in his might-y



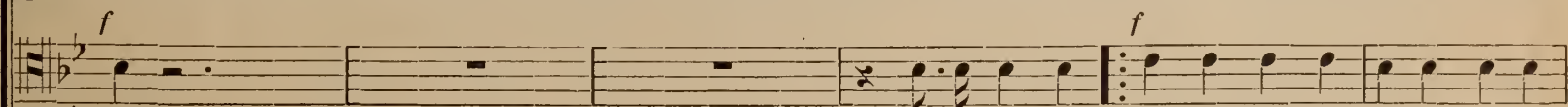
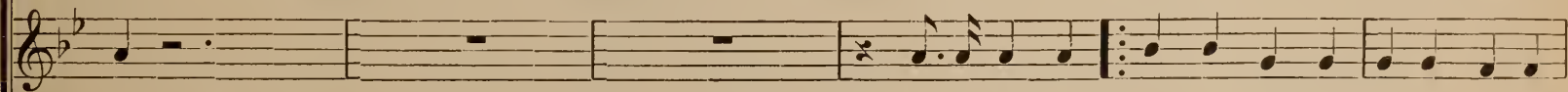
him whose pow'r can save,

Strong is the arm of our De - liv - 'rer.



Strong is the arm of our De - liv - 'rer.

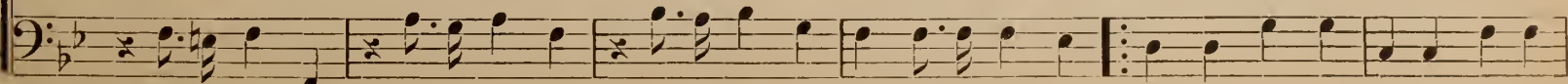
Joy - ful raise our voic-es high, for



power,

might-y pow - er.

Joy - ful raise our voic-es high, for



We have triumphed! We have triumphed in his might-y pow'r, mighty pow - er.



*m*

we have triumphed glo-rious - ly. Joy-ful, joy-ful raise Voic-es in his praise, joy-ful, joy-ful praise, Voic-es, voic-es raise,

*m*

we have triumphed glo-rious - ly. Joy-ful, joy-ful raise Voic-es in his praise, joy-ful, joy-ful praise, Voic-es, voic-es raise,

Strong is the arm of our De - liv - 'rer,

*mf* *f*

Joy-ful, joy-ful raise Voic-es in his praise. Strong is the arm of our De-

Joy-ful, joy-ful raise Voic-es in his praise, joy-ful, joy-ful raise Voic-es in his praise. Strong is the arm of

*mf* *f*

Strong is the arm of our De - liv - 'rer For strong is the

Joy-ful, joy-ful raise, Strong . . . . . De.

*n* *f* *m* *f*  
 liv-rer, De-liv - 'rer, Strong is the arm of our De-liv-rer; Joy-ful, joy-ful raise Voic-es in his praise, Voic-es in his  
 our De- *m* *f* *m*  
 arm of our De-liv - 'rer, Strong is the arm of our De-liv-rer; Joy-ful, joy-ful raise Voic-es in his praise, Voic-es in his  
 liv-rer, De-liv - 'rer,  
*m* *f* *ff* *p* *Rit.*  
 praise, Joyful, joyful raise Voices in his praise, Voic-es in his praise. . . . .  
 Voices in his praise. *Rit.*  
*m* *f* *ff*  
 praise, Joyful, joyful raise Voices in his praise, Voic-es in his praise, . . . . . Voices in his praise. . . . .  
 Voices in his praise

## HARK! THE SONG OF JUBILEE.

C. C. CASE.

*Maestoso.* *m* *ff* *3* *ff*

Hark! the song of ju - bi-lee, Loud as might-y thun-ders roar, Or the full-ness of the sea When it breaks up - on the

Hark! the song of ju - bi-lee, Loud as might-y thun-ders roar, Or the full-ness of the sea When it breaks up - on the

*Cres.* *Dim.* *Cres.* *ff*

shore. See Je-ho-vah's ban-ners furl'd, Sheath'd his sword, he speaks, 'tis done; Now the king-doms of this world Are the king-doms of his Son.

shore. See Je-ho-vah's ban-ners furl'd, Sheath'd his sword, he speaks, 'tis done; Now the king-doms of this world Are the king-doms of his Son.

*m*

He shall reign from pole to pole, With su-preme, un-bound-ed sway, He shall reign from pole to pole,

He shall reign from pole to pole, With su-preme, un-bound-ed sway, He shall reign from pole to pole,



# HARK! THE SONG OF JUBILEE, Continued.

175

Baritone Solo.

With su-preme, un-bound-ed sway. He shall reign from pole to pole, With su-preme, unbounded sway, He shall

With su-preme, un-bound-ed sway.

reign from pole to pole, With su - preme, unbounded sway, He shall reign when, like a scroll, Yonder heav'ns have passed a-

way, He shall reign when, like a scroll, Yonder heav'ns have passed away. He shall reign from pole to

He shall reign from

## HARK! THE SONG OF JUBILEE. Continued.

pole, With su-preme, unbounded sway, He shall reign from pole to pole, With su-preme, unbounded sway,  
 pole to pole, With su-preme, un - bound-ed sway, He shall reign from pole to pole, With su-preme, un - bound-ed sway,

He shall reign, when, like a scroll, Yonder heav'ns have passed a-way, He shall reign, when, like a  
 He shall reign when, like a scroll, Yonder heav'ns have passed away, He shall reign

scroll, Yonder heav'ns have passed a-way. Hal - le - lu - jah! for the Lord God om - nip - o -  
 when, like a scroll, Yonder heav'ns have passed a-way, passed a-way. Hal - le - lu - jah! for the Lord God om - nip - o -

# HARK! THE SONG OF JUBILEE. Concluded.

177

*ff*

tent shall reign. Hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! Let the word ech - o

tent shall reign. Hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! Let the word ech - o

round the earth, Hal-le-lu - jah! hal - le - lu - jah! hal - le - lu - jah! let the word ech - o round the

round the earth, Hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! let the word ech - o round the

*ff*

earth, hal - le - lu - jah! let the word, hal - le - lu - jah! let the word, hal - le - lu - jah! let the word ech - o round the earth, the earth and main.

earth, hal - le - lu - jah! let the word, hal - le - lu - jah! let the word, hal - le - lu - jah! let the word ech - o round the earth, the earth and main.



## HE IS THE KING OF GLORY.

*(The Sopranos and Tenors of the choir.)*

GEO. F. ROOT.

**Moderato.**

He is the King of glo - ry, With glad-ness sing his praise; For he is good, the Lord is good, And kind are all his ways;

His truth is ev - er - last - ing, His watch-ful care is sure, His mer - cy has for - ev - er been, And ev - er shall en - dure.

The King, with gladness sing, O sing his praise, For he is good and kind, And kind are all his ways,  
*(Unless the Alto is strong let some of the Soprano voices join in singing this theme, for it should be prominent.)*  
 He is the King of glo - ry, With glad-ness sing his praise, For he is good, the Lord is good, And kind are all his ways. His  
 The King, with gladness sing, O sing his praise, For he is good and kind, And kind are all his ways.

is ev - er - last - ing, And his watchful care is sure;

His mer - cy shall for ev - er - more, for ev - er - more en - dure.

truth is ev - er - last - ing. His watchful care is sure;

His mer - cy has for - ev - er been, And ev - er shall en - dure.

is ev - er - last - ing, And his watchful care is sure;

His mer - cy shall for ev - er - more en - dure.

# **FULL CHORUS.**

He is the King of glo - ry, With glad - ness sing his praise,

For he is good, the Lord is good. And kind are all his

He is the King of glo - ry, come, With glad - ness sing his wor - thy praise, For he is good, the Lord is good, And kind are all are

## HE IS THE KING OF GLORY. Continued.

ways; His truth is ev - er - last - ing, His watch-ful care is sure, His mer - cy has for - ev - er been, And

all his ways; His truth is ev - er - last - ing, And his watch-ful care is ev - er sure, His mer - cy has for - ev - er been, And

ev - er shall en - dure. Hal - le - lu - jah, Hal - le - lu - jah, For his mer - cy is for ev - er -

ev - er shall en - dure. Hal - le - lu - jah, Hal - le - lu - jah, For his mer - cy is for ev - er -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It features a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are printed below the vocal staves, and the piano accompaniment is shown on the lower staves. The score includes a variety of musical notations such as eighth notes, quarter notes, and chords.



# HE IS THE KING OF GLORY. Concluded.

181

more. Hal-le-lu - jah, Hal-le-lu - jah, For his mer-cy is for ev - er-more. A - men, A - men, For

more. Hal-le-lu - jah, Hal-le-lu - jah, For his mer-cy is for ev - er-more. A - men, A - men, For

ev - er-more, A - men.

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a bass line. The fourth staff is a piano accompaniment with chords and moving lines.

*(Let the high tone only be sung by those voices that can reach it easily.)*

ev - er-more, for ev - er more.

ev - er-more, for ev - er more.

This system contains four staves. The first two staves are vocal parts with lyrics. The third staff is a bass line. The fourth staff is a piano accompaniment with chords and moving lines. The lyrics 'ev - er-more, for ev - er more.' are repeated across the vocal staves.

## THE MISSION ANGEL.

GEO. F. ROOT

*Moderato.*

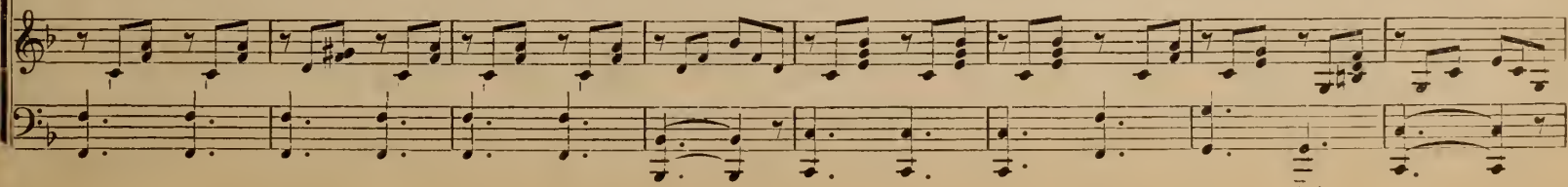
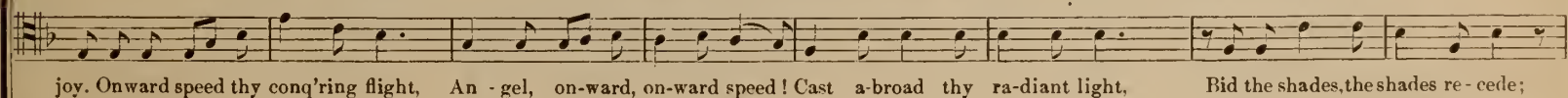
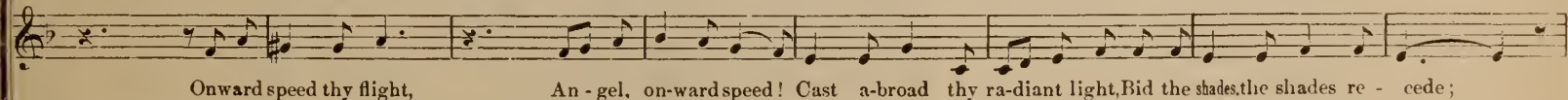
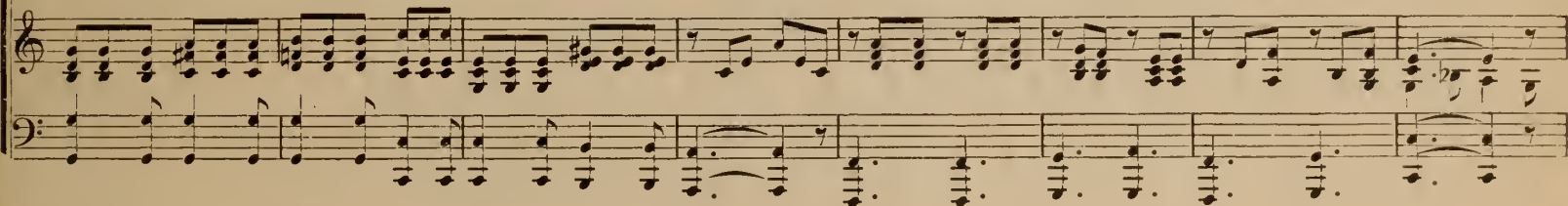
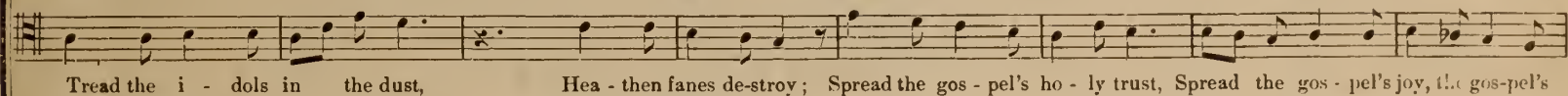
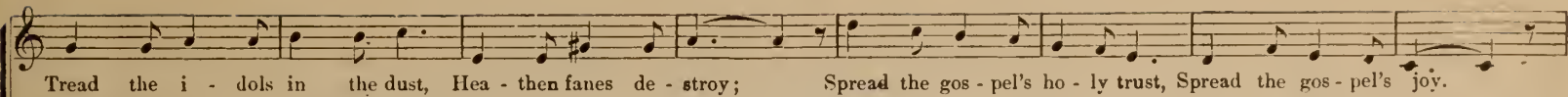
On - ward speed thy conq'ring flight, An - gel, on - ward speed; Cast a-broad thy ra-diant light, Bid the shades re - cede;

Tread the i - dols in the dust, Hea - then fanes de - stroy; Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy.

*Alto.*

On - ward speed thy conq'ring flight, An - gel, on - ward speed! Cast a-broad thy ra-diant light, Bid the shades re - cede;

Onward speed thy flight, An - gel, onward speed! Cast a-broad thy ra-diant light, Bid the shades the shades re - cede;





## THE MISSION ANGEL. Continued.

Tread the i - dols in the dust, Hea - then fanes de - stroy; Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy.

Tread the i - dols in the dust, Hea - then fanes destroy; Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy.

Tread the i - dols in the dust, Hea - then fanes de - stroy; Spread the gos - pel's ho - ly trust. Spread the gos - pel's joy.

The first system of the musical score for 'The Mission Angel' consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom staff is a piano accompaniment. The music is in 4/4 time and G major. The lyrics are: 'Tread the i - dols in the dust, Hea - then fanes de - stroy; Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy.'

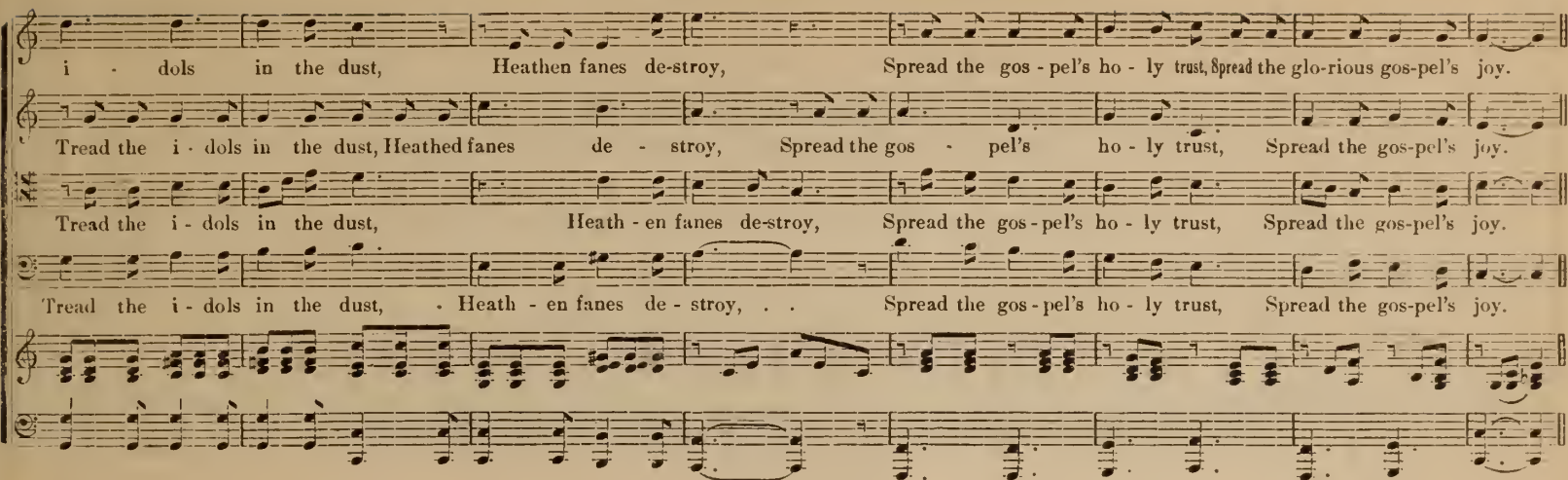
Onward speed, speed thy flight. An - gel, on - ward, on - ward speed; Cast a - broad thy ra - dant light, Bid the shades, the shades re - cede; Tread the

On - ward speed thy conq'ring flight, An - gel, on - ward, on - ward speed; Cast a - broad thy ra - dant light, Bid the shades, the shades re - cede;

Onward speed thy flight. An - gel, on - ward speed; Cast a - broad thy ra - dant light, Bid the shades, the shades re - cede;

On - ward speed thy conq'ring flight, An - gel, on - ward speed; Cast a - broad thy ra - dant light, Bid the shades re - cede;

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'Onward speed, speed thy flight. An - gel, on - ward, on - ward speed; Cast a - broad thy ra - dant light, Bid the shades, the shades re - cede; Tread the'. The piano accompaniment features chords and moving lines in the right and left hands.



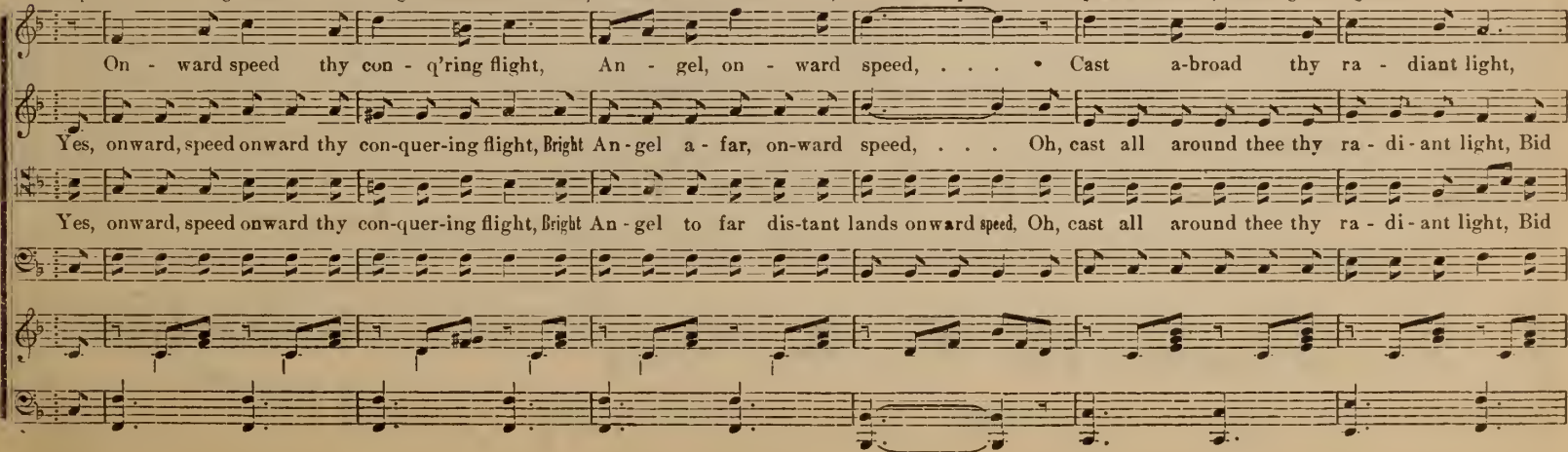
i - dols in the dust, Heathen fanes de-destroy, Spread the gos - pel's ho - ly trust, Spread the glo-rious gos-pel's joy.

Tread the i - dols in the dust, Heathen fanes de - destroy, Spread the gos - pel's ho - ly trust, Spread the gos-pel's joy.

Tread the i - dols in the dust, Heath - en fanes de-destroy, Spread the gos-pel's ho - ly trust, Spread the gos-pel's joy.

Tread the i - dols in the dust, . Heath - en fanes de - destroy, . . Spread the gos-pel's ho - ly trust, Spread the gos-pel's joy.

Sopranos do not sing the first time through this section. Altos, Tenors and Bases alone first, then at the repetition the Sopranos come in, and all go on together.



On - ward speed thy con - q'ring flight, An - gel, on - ward speed, . . . Cast a-broad thy ra - diant light,

Yes, onward, speed onward thy con-quer-ing flight, Bright An - gel a - far, on-ward speed, . . . Oh, cast all around thee thy ra - di - ant light, Bid

Yes, onward, speed onward thy con-quer-ing flight, Bright An - gel to far dis-tant lands onward speed, Oh, cast all around thee thy ra - di - ant light, Bid

Bid the shades re - cede. . . . Tread the i - dols in the dust, Heath - en fanes de - stroy . . .

shadows and darkness re - cede. . . . Then tread down the i - dols, aye, down in the dust, Heathen fanes, heathen rites, heathen tem-ples de-destroy, Oh,

shadows and darkness for - ev - er re-cede, Then tread down the i - dols, aye, down in the dust, Heathen fanes, heathen rites, heathen tem-ples de-destroy, Oh,

The musical score for the first system consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C).

Spread the gos - pel's ho - ly trust, Spread the gos-pel's joy. 1st time. 2d time. Heathen fanes de - stroy,

Spread there the gospel's sweet heav-en - ly trust, Spread the glo - ri - ous gos - pel's joy. joy. Heathen fanes de - stroy,

Spread there the gospel's sweet heav-en - ly trust, Spread the glo - ri - ous gos - pel's joy. joy. Heathen fanes de - stroy, Send

Right onward speed thy conq'ring flight.

tremolo.

The musical score for the second system consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The system includes a repeat sign with first and second endings. The word 'tremolo.' is written above the final piano staff.



# THE MISSION ANGEL. Concluded.

187

Key D flat. Key F.

Spread the gos-pel's joy, yes, on-ward speed thy conq'ring flight, Spread the gos-pel's joy, Right onward speed thy

Spread the gos-pel's joy, yes, on-ward speed thy conq'ring flight, Spread the gos-pel's joy, Right onward speed thy

far and wide thy radiant light, Spread the gos-pel's joy, yes, on-ward speed thy conq'ring flight, Spread the gos-pel's joy, Right onward speed thy

Key F.

conq'ring flight Spread the gospel's joy, The gos - - pel's joy.

conq'ring flight Spread the gospel's joy, The gospel's joy, the gospel's joy, The gos - - pel's joy.

conq'ring flight Spread the gospel's joy, The gospel's joy, the gospel's joy, The gos - - pel's joy.

## BLESSED IS THE PEOPLE.

Allegro.

Arr. from RIGHINI, by G. F. ROOT.

Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is the peo - ple that know the joy - ful sound. They shall ev - er

Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is the peo - ple that know the joy - ful sound. They shall ev - er

They shall

They shall ev - er walk in the light of his coun - tenance, shall ev - - er walk in the light . . of his . .

walk, They shall ev - er walk. They shall ev - er walk in the light, in the light of his . .

walk, shall ev - er walk, shall ev - er, ev - er walk in the light, the light of his, of his

coun - te-nance.

coun - te-nance.

shall they re - joice, and in his right - eous - ness shall be ex - alt - - ed!

In his name shall they re - joice, and in his right - eous - ness shall be ex - alt - - ed!

In his name shall they re - joice, and in his right - eous - ness shall be ex - alt - - ed! He is their

He is their glo - ry, He is their glo - ry, He is their glo - ry, their glo - ry and their

He is their glo - ry, He is their glo - ry, He is their glo - ry, their glo - ry and their

glo - - ry. He is their glo - - ry, He is their glo - - ry, their glo - ry, their glo - ry and their

strength, their glo - ry, their glo - ry, their glo - ry, their glo - - ry and their strength. . . .

strength, their glo - ry, their glo - ry, their glo - ry, their glo - - ry and their strength. . . .

strength, He is their glo - - - - - ry and their strength, He is their glo - ry and their strength. . . .



Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is the peo - ple that know the joy - ful sound. They shall ev - er

Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is the peo - ple that know the joy - ful sound. They shall ev - er

They shall

They shall ev - er walk in the light of his coun - tenance, shall ev - - er walk in the light, in the light of his

walk. They shall ev - er walk. They shall ev - er walk in the light, in the light, in the light of his

walk, shall ev - er walk, shall ev - er, ev - er walk in the light, the light, in the light, in the light of his

coun - te - nance. In . . . his right - eous-ness shall they be ex - alt - ed, and in . . . his

coun - te - nance. And in his right - eous-ness shall they be ex - alt - - - - -

coun - te - nance. shall be ex - alt - ed, And in his name shall they re -

# BLESSED IS THE PEOPLE. Concluded.

191

name shall they re - joyce, and in his name shall they, shall they re - joyce, In . . . his  
- ed, shall they re - joyce, shall they re - joyce, and in his right - eous-ness shall  
joyce, and in his name shall they, shall they re - joyce,

right-eous-ness shall they be ex - alt - ed, and in . . . his name shall they re - joyce, and in his name shall  
they be ex - alt - ed, shall they re - joyce, shall  
shall be ex - alt - ed, and in his name shall they re - joyce, and in his name shall they, shall

they, shall they re - joyce, and in his name shall they re - joyce, and in his name shall they re - joyce.  
they re - joyce, and in his name shall they re - joyce, and in his name shall they re - joyce.

# INDEX.

	PAGE		PAGE		PAGE		PAGE
About Ben Adhem .....	92	Gloom and Gladness .....	61	Mix .....	133	The boat race .....	116
A century to come .....	60	Glorious make his praise .....	137	Modulation .....	50	The dear old home .....	78
Adine .....	129	God made all nature free .....	104	Morn amid the mountains .....	31	The earth is the Lord's .....	145
A Hymn at sea .....	140	Gone home .....	63	Morning Mists .....	19	The fisherman .....	62
A January night .....	24	Gray .....	134	Morn is beaming brightly .....	18	The forest fountain .....	33
A kind word .....	37	Greeting Glee .....	94	Mt. Dora .....	127	The gates of song .....	14
Alden .....	132	Hall .....	135	Mourning America .....	63	The Heavens declare .....	145
An autumn song .....	26	Hark, the fitful gales .....	61	Music and song .....	52	The Indian drum .....	93
Anniston .....	127	Hark, the song of Jubilee .....	174	My honest friend .....	55	The last leaf .....	73
Arlington .....	142	Hattie .....	128	Nestling time .....	39	The little busy bee .....	68
A selfish little cloud .....	79	Have mercy upon me .....	145	Never mind .....	46	The Lord's birthday .....	138
A song of work .....	25	Hear my prayer .....	144	Night shades no longer .....	106	The Lord my Shepherd is .....	150
A spinning song .....	38	He is the King of Glory .....	178	Now the summer breezes .....	15	The Lord is my Shepherd .....	145
At the window .....	27	Home of freedom .....	31	O dark, rolling river .....	22	The Lord's prayer .....	144
Awake, my soul .....	144	How dear to me is home .....	77	O sing unto the Lord .....	145	The Meadow .....	72
Beautiful South .....	24	Hope for better days again .....	71	O that I had wings .....	160	The Mission Angel .....	182
Before all lands .....	36	Hunting chorus .....	83	Old Hundred .....	142	The Millions shall be free .....	17
Be of good cheer .....	69	Hyde Park .....	141	Olmutz .....	143	The mountain miner's song .....	117
Bethany .....	143	Infatuation .....	27	On the stormy ocean .....	33	The people that walked in darkness .....	148
Birds on light wing .....	21	In heavenly love abiding .....	154	Peaceful Rest .....	141	The pic-nic .....	89
Blessed is the people .....	188	In the sunshine .....	40	Pearl St. .....	130	The praise of good doctors .....	32
Boylston .....	143	I will lift up mine eyes .....	144	Peyel's Hymn .....	143	The River .....	74
Bridal March .....	112	Jerusalem .....	159	Practice Lessons .....	7	The Shower .....	26
Chromatic tones .....	44	Jesus shall reign .....	162	Raise the joyful song .....	164	The summer day .....	17
Clear the way .....	14	Key of A .....	22	Recapitulation .....	43	The summer morn .....	28
Come, friend and neighbor .....	15	“ “ A flat .....	37	See the morning star .....	37	The song of steam .....	102
Columbia .....	122	“ “ B .....	26	Serenade .....	57	The twilight falls .....	156
Come o'er the sea .....	98	“ “ B flat .....	33	Sessions .....	142	The triumph at the Red Sea .....	170
Daylight is ending .....	109	“ “ D .....	19	Sleep well, beloved .....	103	The Valley of rest .....	49
Devotional Exercises .....	144	“ “ D flat .....	40	Solifggio .....	66	The Voice of him that crieth .....	152
Do it .....	22	“ “ E .....	24	Song of the days .....	48	The Voice of the Wind .....	23
Dover .....	131	“ “ E flat .....	35	Song of the wind .....	115	The white cross army .....	20
Dundee .....	142	“ “ F .....	31	Spring Song .....	16	Thy will be done .....	145
Echoes .....	30	“ “ F sharp .....	27	Spring time gladness .....	54	Upon the Sea .....	86
Ella .....	131	“ “ G .....	17	Stanwood .....	133	Varieties of Measure .....	29
Endeavor for Christ .....	139	“ “ G flat .....	41	Summer .....	35	Voice Culture .....	61
Eustis .....	136	Killarney .....	104	Summer's here .....	46	Waking the flowers .....	80
Exercises for articulation .....	67	Let it pass .....	100	Sunshine after rain .....	41	We can make home happy .....	56
Exercises for execution .....	65	Labor .....	53	Sweetly rise the strains melodious .....	167	What is the message .....	35
Face to face .....	19	Lloyd .....	128	Tampa .....	132	What shall I tender thee .....	47
Fainting heart, look up .....	48	Lord God Almighty .....	146	The anchor's a-peak, boys .....	75	Where are the girls? .....	76
Farewell to the flowers .....	62	Lord, thy glory .....	29	The Angelus .....	70	Winter Park .....	135
Freedom and Truth .....	110	Lyon .....	134	The Ballad of the Barbary slave .....	101	Why .....	34
Glee .....	136	Minor Keys .....	58	The beautiful rain .....	42	Ybor .....	129
						York Street .....	130



The difference between two notes is called an interval.  
They are of 2 kinds, major and minor.  
M







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